

MUSICAL AMERICA



Edited by

John C. Freund

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"POIA" IS ACCEPTED FOR BERLIN OPERA

Grand Opera by Arthur Nevin of
Pittsburg will Be Produced
on German Stage

PITTSBURG, June 14.—The news has been flashed across the sea that "Poia," the Indian grand opera written by Arthur Nevin, of Pittsburg, from the legends of the Blackfeet furnished by Walter McClintock, also of this city, has been accepted by the Royal Grand Opera at Berlin and will be produced at the opera houses in Germany next season.

The word came on Saturday by cable to the young men, who have been most signally honored abroad. The dispatch adds that "Poia" is the first serious American opera to be produced. *MUSICAL AMERICA* was the first musical paper to tell the musical world of "Poia's" advent.

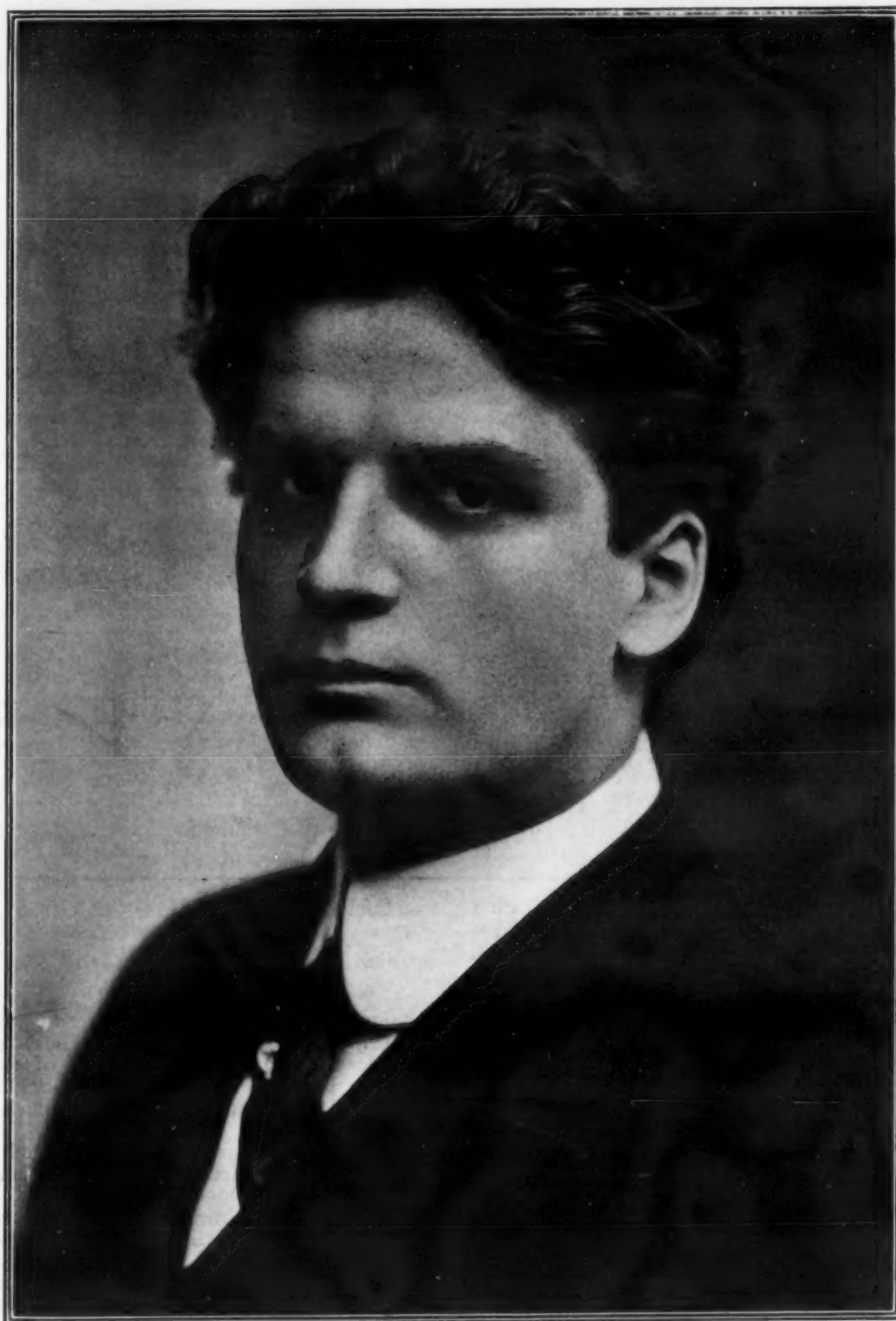
Mr. McClintock, who has appeared before some of the European rulers in the presentation of his talks on Indian music and customs, says that it took a Pittsburg boy to break down the stone wall of German conservatism and prejudice. Mr. McClintock spent last Winter abroad, and while he was lecturing Mr. Nevin was giving recitals of his opera in Berlin and elsewhere. Mr. Nevin has been in Pittsburg visiting his family at Sewickley, but is now in Charlottesville, Va., where he is spending his vacation.

The last time a recital of "Poia" was given in this country was at the White House in 1907, when 250 guests were present. The young men were entertained by President Roosevelt, and among those present was then Secretary of War Taft, now President of the United States.

It is probable that Mr. Nevin will return to Berlin to look after the details of the opera when it is given. Mr. McClintock will do the same because of his familiarity with the customs and costumes of the Blackfeet tribe, of which he is an adopted son.

The story of "Poia" is unique. It is a tragedy, told in the Indian lore, of the Blackfeet tribe. The scenes are of the tribal camp, with the snowclad peaks of the Rockies as a background. *Poia*, a young Indian of humble origin, is scorned on account of the mystery surrounding his birth. He had a deep and apparent hopeless love for *Natoya*, daughter of a prominent chief. She loves *Sumatsi*, a noted warrior and hunter, a man of evil heart. *Poia* has a peculiar scar on his face, and in order to be rid of him she tells him that she will not accept his love unless he removes the scar. *Poia* seeks the advice of *Nenahu*, a wise medicine woman. She reveals to him that the *Sun God* placed the scar on his face, and only the *Sun God* can remove it. *Poia* starts on a journey to the home of the sun. He remains in the realm of the sun and finds favor by saving *Morning Star*, the only son of the *Sun God* and *Moon*, his wife, and for this the scar is removed and *Poia* is returned to earth. He is welcomed back, since the tribe has had nothing but ill luck since he departed. *Natoya*, realizing her own error, seeks *Poia's* blessing, and *Sumatsi* comes upon them and seeks to kill *Poia*, but *Natoya* receives the death wound. *Poia* is attacked by *Sumatsi*, but the *Sun God* appears at the critical moment, strikes the evil Indian down and takes *Poia* and *Natoya* to the heavens, while the people kneel in reverent awe as the hero and heroine depart.

E. C. S.



FRANCIS MACMILLEN

Reports from Europe Indicate That This Young American Violinist Is Gaining a Constantly Stronger Hold on the Favor of Foreign Musical Audiences—He Has Won New Triumphs in London and Paris. (See Page 11)

Sängerfest Judges Arrive

Max Mayer Oebersleben and Choirmaster Gustav Wolgemuth, the two judges appointed by Emperor William of Germany to award the Kaiser's prize at the forthcoming song festival in Madison Square Garden, June 19 to 22, arrived Tuesday on the *Kaiser Wilhelm der Grosse* from Bremen. They were accompanied by Director Mathieu Neumann, the composer of "The Warning of the Rhine," which will be sung by the competing societies.

Several prominent musicians went down the bay on a revenue cutter to meet the judges and the composer. As the judges were to be the guests of the singing societies in this country, \$300 was sent to each man to pay for his steamship round trip ticket. The members of the board came in the second cabin and saved the balance to spend ashore.

Harriet Foster a Hit in London

LONDON, June 14.—Harriet Foster, an American singer, gave a very much enjoyed concert at Bechstein Hall this afternoon. During the season she will deepen the excellent impression she made by singing at the promenade concerts in Queen's Hall, which are given under the direction of Henry Wood, by whom she has been engaged.

Robert Thallon Seriously Ill

Robert Thallon, the eminent musician and composer of Brooklyn, is lying seriously ill at a Brooklyn sanitarium, suffering from an attack of apoplexy. Mr. Thallon, who is fifty-seven years of age, was for many years organist of Plymouth Church, Brooklyn. He has a large following as a teacher.

EDUCATIONAL OPERA IS NOW ASSURED

Hammerstein Confirms His Project of Popular-Price Performances—27 Principals

PARIS, June 13.—With the engagement of Alice Baron, dramatic soprano of the Paris Opera, and Henriette Dalwarez, contralto of the Antwerp Royal Opera, Oscar Hammerstein has completed the list of twenty-seven principals with which he will inaugurate his cherished enterprise of educational grand opera.

"With the exception of Marguerite Sylva," said Mr. Hammerstein, "none of the artists in the company has been heard in America. The educational season will start August 30 at the Manhattan Opera House and will continue till the opening of the regular season in November, when the company will be transferred to another large theater in New York, for which I am negotiating.

"I am aware that I am taking a big financial risk in making this educational grand experiment. However, I am going to do something never done before. Popular price grand opera in America, outside of the regular grand opera seasons, has been in the past a mere travesty, a kind of Punch and Judy show. It failed to educate the public taste, as it must be educated in America, to the appreciation of grand opera. It tended to hinder rather than help.

"With the ensemble of artists it has taken me two months to select in Europe I propose to give such grand opera at prices from \$2 to 50 cents, as has never been known in America. There will be no Tetrassini, Garden, Renard or Dufranne in the company. Nevertheless every principal will be an artist of the first grade and the performance as a whole will be on a par with those of the regular season at the Manhattan.

"The young Spanish tenor Carasa, whom I consider the greatest tenor of his time, will appear on the opening night in 'Le Prophète' or 'Aida.' The season will include French and Italian répertoires, sung in those languages, and 'Tannhäuser' and 'Lohengrin' in French.

"I cannot make money by it, and may lose a lot, but I am willing to take the chance. It is the only way to make the great American public learn to appreciate grand opera. I think I am doing as much good with my money as Carnegie with his. I want to find out if there is a public outside of the regular grand opera subscribers who can be taught to love grand opera."

Mr. Hammerstein has engaged Conductor Delafuente, of the Antwerp Opera Company, to conduct French opera at the Manhattan. The impresario will sail for New York on Friday on the *Kaiserin Auguste Victoria*.

Dippel Gets a Wagnerian Baritone

Leopold Demuth, for several years the leading baritone at the Imperial Opera in Vienna, has been engaged by Andreas Dippel for the Metropolitan Opera House. He studied singing under Josef Gaensebacker at the Vienna Conservatory. Before going to Vienna to sing in 1897, he was a member of companies at Halle, Leipsic and Hamburg. He has appeared frequently at Bayreuth. He is especially famous as an actor, although his rating is high as a Wagnerian singer. He comes for a brief season.

America Now Offers Better Advantages to Music Students Than Does Europe, Declares Dr. A. S. Vogt

Eminent Canadian Director and Educator Believes Sincere Piano Pupils Can Profit More by Methods Followed in this Country



DR. A. S. VOGT.

Director of the Famous Mendelssohn Choir of Toronto and a Champion of American Methods of Instruction

TORONTO, June 14.—Dr. A. S. Vogt, the eminent conductor of the Mendelssohn Choir of Toronto, has been known for years as a champion of American methods of musical instruction, opposed to those of the European schools. Not until the present, however, has he come into the open with an out and out declaration that Canadian music students ambitious for the best instruction had far better save their dollars and take the training offered at their own doors.

In an interview with the writer, Dr. Vogt (himself a German, with four years' training at Leipzig and other schools, and who is the leader in the field of Canadian music) made this emphatic and radical declaration:

"The sincere piano pupil with a desire to perfect himself in his art, without loss of time, and in the most thorough way, can undoubtedly profit more from the methods now followed in America."

"The impression of the majority of Canadian pupils is that European musical education is on a plane entirely removed from our own, that to breathe the air of German conservatories is to become endowed with special virtues not obtainable elsewhere. Without for a moment wishing to deprecate the eminent work done by these institutions, it is very patent to those who have made a fair study of all systems of teaching that the Germans have neglected the science of the Art of Music, while America has developed it to the full.

"Your German teacher, as a rule, fixes his chief attentions upon the most promising of his pupils. The rest may follow on as best they can. The examination principle which in America conservatories holds both teachers and pupils to their best work throughout the term, bothers the European teacher not a whit.

"The principle is illustrated in the German universities, where the student is left entirely to himself. He may loiter for three or four years, and by grinding for the fifth, secure his doctor's degree, though it may signify little scholarship. The same applies to the schools of music. Young men and women from America, in thousands, swell the membership of the great conservatories. They may apply themselves to study or not. No one certainly will

ask them to. No one will enquire as to their progress, for there are no periodical examinations to indicate definitely how far they have advanced.

"My point is that Canada and the United States have applied business methods to the study of the musical art, just as should be the case. Nor will it take long to demonstrate to the world which plan produces the best results.

"We must admit that the European conservatories have practically a monopoly of the great teachers. We have no Moszkowski, Leschetizky, or Sauer to represent us at the heads of the conservatories, and we concede that point to the European without debate.

"Tradition has not retarded us in America as it woefully has the schools of the older lands. We are free to learn from

Points Out How Our Choruses Have Forged Ahead of those of the Old World in the Matter of Répertoire

any man, be he Frenchman, Russian, Italian or English. An idea, if it be sound, is adopted instantly, and upon its merit. We have no tradition to raise up false barriers against progress.

"I can claim with authority that our standard of piano examinations are fifty per cent. higher than those of the Associated Board of England, and I have had occasion to look into the latter's system thoroughly.

"In choral music, too, English societies are singing to-day what we discarded twenty years ago.

"The examples of a *cappella* choruses sung by the Sheffield Choir in their German tour and a program of unaccompanied choruses presented in Queen's Hall, London, recently, by a representative North of England Choir prove that even twenty years ago our Toronto singers required a higher grade of music in order to maintain their interest in the work.

"It is true that the choral competitions now being held regularly in the North of England have been compelling attention to a higher type of unaccompanied choral music than was formerly the case, but the fact that such pieces as Jackson's 'The Three Sisters,' Fanning's 'Moonlight,' Sullivan's 'O Gladsome Light,' Bantock's 'Awake' and MacFarren's 'You Stole My Love' constituted almost the entire unaccompanied repertoire of one of the leading Old Country choirs in its recent Canadian concerts indicates greater patience with inferior music than would be the case with local choristers, or tends to show that our audiences and singers have developed a standard of musical taste far beyond what is sometimes accredited them.

"Of course, while I hold that we in America have stolen a march on the Germans in teaching the piano, I would still advise any earnest student to spend at least a year in the atmosphere of the Continental cities. There is nothing like getting the inside track of all musical methods and forming a cosmopolitan one for your own use. That is what many of our teachers in Toronto, with their Canadian faculty of adaptability, have done, and the superior results are evident to any one who will take the trouble to examine and compare."

ROBSON BLACK.

MILDENBERG IN THE "SLAVONIA" WRECK

Pianist-Composer, with Mother and Sister, on Pleasure and Business Bent

PUNTA DELGARDA, AZORE ISLANDS, June 12.—Three of the passengers on the *Slavonia*, which is a total wreck to-day two miles southwest of Flores Island, are Albert Mildenberg, the pianist, teacher and composer; his mother, Mrs. S. H. Mildenberg, and his sister Josephine.

The latter is a teacher of the voice and opera repertoire. Mr. Mildenberg's opera, "Michaelo," has been heard in Europe. He was on his way to the Continent to arrange details for the production of his piece in a number of cities and incidentally was making the trip one of pleasure for his sister and mother.

Their itinerary lay through Italy, Germany and Italy, and was to have continued till the Fall, when the party were to go to Vienna, where rehearsals are to start for the production of "Michaelo."

Vincent P. Meehan, another passenger, is a friend of the Mildenbergs and a New Yorker. He lives at No. 860 West End avenue.

DIRECTOR THIRTY-ONE YEARS

J. P. McCullom Re-elected as Leader of Pittsburg Mozart Club

PITTSBURG, June 14.—The members of the Mozart Club met last week and elected officers and directors, honoring J. P. McCullom with election as director for the thirty-first time, and John Pritchard as pianist for the thirtieth time. The membership, according to reports submitted, is now 178, and greater interest is being manifested in the organization than ever before.

The other officers elected are: Robert Pitcairn, president; E. Curtis Clark, vice-president; W. R. Berger, secretary; W. J. Jones, treasurer, Pittsburg Bank for Savings.

The board of directors follows: George N. Chalfant, Jacob B. Hench, A. H. Brockett, Gibson D. Packer, Louis E. Vierheller, John H. Nicholson, Henry J. Menges, John S. Scobe, Robert M. Repp, Charles N. Boyd, T. J. Fitzpatrick, J. Ablett and Otto Petting. The last four are added to the old board.

E. C. S.

RECEPTION FOR MRS. GLAZBROOK

Texas Representative of Child Garden School Honored in Boston

BOSTON, June 14.—Following the annual meeting of the Teachers' Association of the Child Garden Music School at the home of Josephine A. Jones, the principal, last Friday evening, a reception was held for Mrs. Nattie C. Glazbrook, the Texas representative of the school, who is making a six weeks' visit with Miss Jones.

Mrs. Glazbrook is one of the many successful teachers in various parts of the country who have taken the normal course conducted by Miss Jones. She has a large class of pupils at Lorado, Texas, and is prominent in musical and society circles in that city.

Miss Jones is closing a successful season, during which she has had a large class of pupils in the normal department and has also had a large registration from pupils who have taken the course by correspondence.

D. L. L.

AMERICAN MUSIC PROGRAM

Arthur Shepherd's Prize Song Given in Colorado Springs

COLORADO SPRINGS, COL., June 11.—The final meeting of the local center of the American Music Society, which was held last evening at the home of Mr. and Mrs. E. C. Sharer, was one of the most important events of the season. The program, which was under the direction of Mrs. Sharer, was devoted principally to works by George W. Chadwick and Charles Dennee, and included the former's "Spring Song" for ladies' quartet, sung by Mrs. John Speed Tucker, Mrs. E. E. Taliaferro, Josephine Comstock, and Rosamond Rhett; "Prelude Joyeuse" and "Barcarolle," for piano, which were played by Nellie Martin; "Ballad of the Trees and the Master," for contralto, rendered by Miss Comstock; the

cycle for soprano, "Told at the Gate," sung by Mrs. Taliaferro, and "Jabberwocky" for male quartet, rendered by Vernon Clark, Mr. Waterman, H. Howard Brown and Andrew D. Aitkin.

Charles Dennee's Suite for Piano, "Mountain Scenes," was played by May Brunner. An interesting feature of the program was the singing, by Mrs. H. H. Seldomridge, of Arthur Shepherd's prize song, "The Lost Child."

During the business session, which followed the program of music, the following officers were elected for the ensuing year: President and musical director, Frederic Ayres; vice-president, Mrs. Frederick A. Faust; secretary, Mrs. H. H. Seldomridge, and treasurer, Mrs. John Speed Tucker.

W. S.

May Mukle, the 'cellist, was so well received at her two recitals in London that she gave a third last Friday.

CARASA DELIGHTS PARIS

Spanish Tenor Sings in Benefit for Home for Aged Actors

PARIS, Jun 12.—Exceptional interest was taken in the gala performance Thursday in Trocadero Hall, for the benefit of the Coquelin Home for Aged Actors, because it included the debut in Paris of Frederico Carasa.

The young tenor unquestionably scored a popular success. Critics and the casual operagoer alike applauded him. He had to reappear several times. He sang three numbers, the most brilliant being an aria from "Il Trovatore."

Critics found his voice to be pure and satisfactory in the higher register. It filled the hall, which is the largest in Paris.

Trabadelo, Carasa's teacher, played accompaniments for his pupil.

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NO MILK-AND-WATER CREATURE IS THIS "ELEKTRA" OF STRAUSS'S

New Photos of Lucille Marcel, Who May Sing the Role in New York, Give Evidence of Strenuousness—Young Singer Must Rest in Bed Three Days After Each Performance



LUCILLE MARCEL AS "ELEKTRA"

The accompanying photos show Lucille Marcel, a New York girl, under fire as it were, of Strauss's "Elektra" enharmonics. It could not be lucidly claimed that there is anything superbly beautiful about Miss Marcel's habiliments.

The "make up" of Miss Marcel will satisfy the curious as to what to expect at the Manhattan when the Strauss musical typhoon is given its American premiere. The expression on the artist's face in the upright picture is sufficient to indicate that *Elektra* is no milk-and-water creature, but appears like a feminine Mr. Hyde. Anyway, the whole creation will be one that, if to be successful, will have to be one enjoyed on its artistic merits alone. There will surely be no murmur of admiration from the ladies in the audience called forth by sartorial genius, and the fatherly old gentlemen who take a civic pride in looking at pretty faces will have to renunciate their aesthetics.

From dramatic critic Alan Dale, in Munich, writing to the New York *American*, we hear of "Elektra."

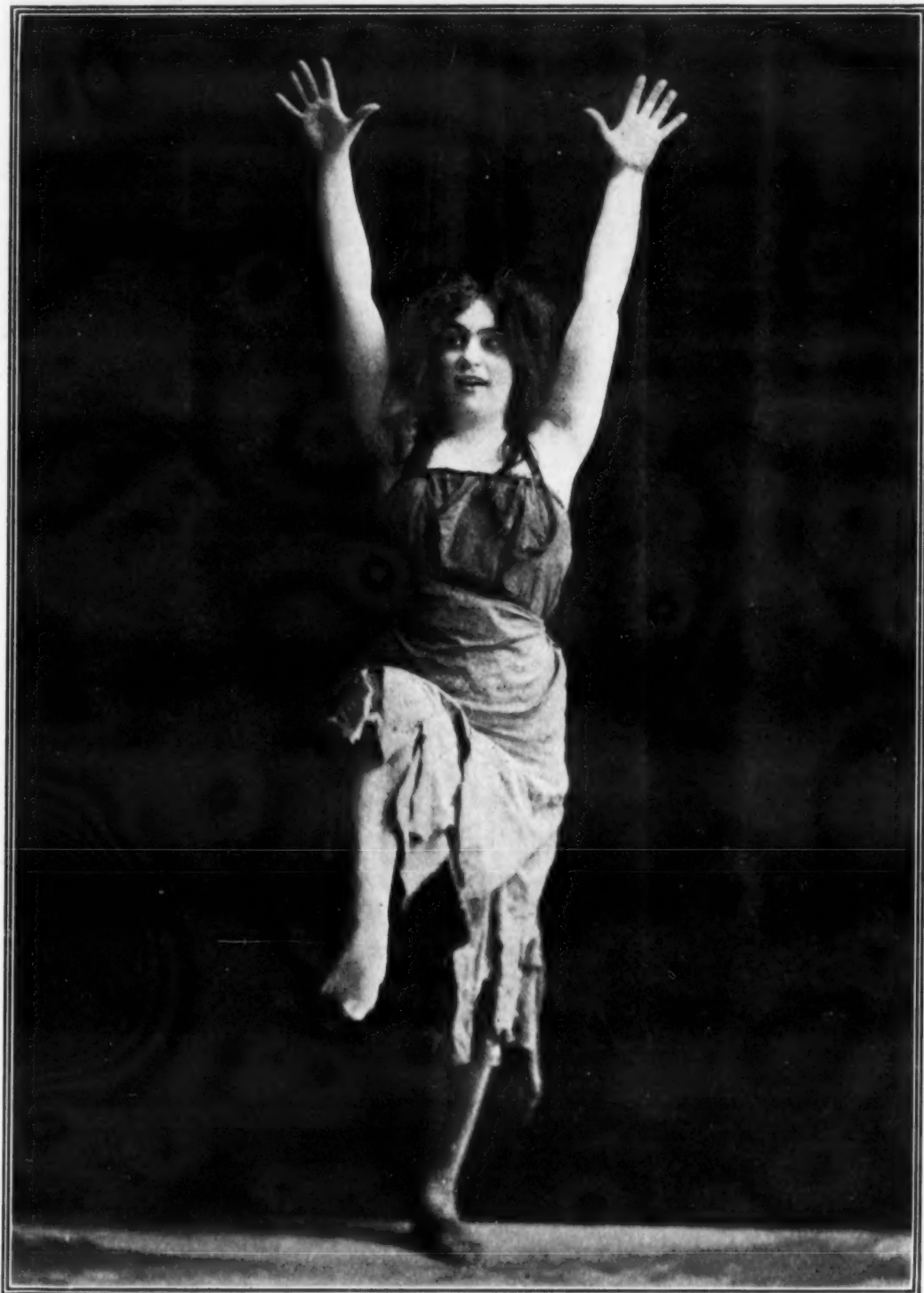
"The music seemed to be very often just discord. It was quaint, uncanny and terribly hard to cope with. It rasped and it ranted. It had moments so sour that it

seemed to effect one's teeth. Once or twice a theme seemed to occur, and you waited patiently for something melodic to happen. It never happened. It was all dreadfully Tantalus. It buoyed you up with false hopes. Always those discordant shrieks, those strange crashes, those thunderous appeals, and that dismal, cringing recitatif.

"The wailing and moaning, the lamentations and exhortations of *Elektra* finally get on one's nerves. It was all *Elektra*. *Clytemnestra* is a good part, but it seemed a mere detail. So did *Orestes*. *Elektra* was generally on her knees on the stage, shrieking and screaming. Her uplifted, nude arms seemed to mean all sorts of things. *Elektra* dragged herself about the stage, apostrophizing *Clytemnestra* and *Orestes*, and rang out volleys of shrill notes. She was on the stage most of the time, a restless and febrile figure, filled to the brim with the agony of life."

This description of the exertions of "Elektra" will substantiate the fact that following a performance of this work, Miss Marcel, through sheer exhaustion, is obliged to remain in bed for three days.

The *Illustrated Vienna Extrablatt* writes of Miss Marcel's appearance in concert. It calls her a "star in the true sense of the word" and credits her with a "warm emo-



ANOTHER VIEW OF MISS MARCEL AS "ELEKTRA"

tionalism, great temperament, broad originality and strong individualism." It reads:

"Her personality is interesting—it actually grips and fascinates one. In her dark eyes lurks a demonical twinkle, her voice shines above all as if illumined by an internal fire. Her middle register is remarkable for its viola timbre. She has also wonderful low tones and the high notes are like peals of

silver. There is a remarkable lightness of tone production and fascinating portamento."

Another critic has written of her: "There is a mystic charm in the emotional contrast of the soft organ of voice and the wild character she vivifies. She rages in corymbant fury. She seems a tigress with the voice of an angel."

COLUMBIA SCHOOL OF MUSIC GIVES DEGREES

Chicago Institution Holds Commencement Exercises—Chorus of Pupils Feature of Program

CHICAGO, June 14.—The Columbia School of Music, Clare Osborne Reed, director, held its eighth annual concert and commencement exercises last Friday afternoon at the Illinois Theater, and it proved to be one of the most enjoyable events in the successful career of this popular musical institution. The house was well filled, the stage handsomely decorated and the exercises unusual and interesting in the matter of merit. There was a full orchestra, under the direction of Ludwig Becker, of the Theodore Thomas Orchestra, who is a member of the faculty of this school, and he opened the afternoon with the Overture to Mendelssohn's "Fingal's Cave"; following, Irene Curtis played Chopin's Andante Spianato and Polonaise, op. 22, with crispness and fine understanding.

A unique idea in commencement exercises was the Columbia School Chorus, a finely drilled body, under the direction of Louise St. John Westervelt. They sang two Brahms choruses, "Greetings" and "Death of Tre-

nar"; in attack, finish and vocal quality this singing body was excellent. Following came an excellent reading of Tchaikovsky's Concerto for Piano, op. 23, by Anna W. Chinlund.

Folke Gilbert then gave Bruch's Concerto for Violin, in G Minor. The leading vocal aria of the afternoon was furnished by Bergljot Aalrud, with piano accompaniment by Marx E. Oberndorfer. As a brilliant finale Arthur Granquist gave Beethoven's Concerto for Piano, in E Flat Major, op. 73, in authority of style befitting his rank as a member of the faculty of this institution. Mrs. Reed delivered an address to the students before conferring the diplomas which were given by Anna Shaw Faulkner. There were eighty degrees conferred—post graduates, seniors, juniors, teacher certificates and public school of music supervisors.

C. E. N.

New Opera of Days of '76

WORCESTER, MASS., June 9.—M. A. Feoli, a resident of this city, has written an opera with the scenario laid in the American colonies during the Revolutionary War. George Washington figures prominently. Opportunities are given for slave songs and choruses, as well as for patriotic French, British and American songs.

SEVEN PRODUCTIONS OF "PARSIFAL" AT BAYREUTH

Opera to Be Heard Frequently at Coming Festival—Siegfried Wagner's Duties Awaken Interest

BERLIN, June 12.—That the performances of "Parsifal" given in America in recent years have not impaired the value of that masterpiece as a stock attraction for tourists visiting Bayreuth may be inferred from the program of this year's festival, the details of which have just been announced.

This provides for seven productions of the work, the dates being July 23 and 31, August 4, 7, 8, 11 and 20. There will be two complete productions of the "Ring," the first cycle beginning July 25, the second August 14; and five performances of "Lohengrin."

As to the latter, fresh interest has been injected into the forthcoming productions by the encomiums showered upon the composer's son, Siegfried, who has just celebrated his fortieth birthday. In the new presentation of the opera he will have full charge of the orchestra and stage management, with the result, his admirers declare that he will be able to secure notable subtleties of musical treatment.

The leading rôles are almost exclusively allotted to Germans, although Clarence Whitehall is cast for Amfortas in "Parsifal."

Oscar Sonneck Writes from Vienna

WASHINGTON, D. C., June 15.—Word has been received here from Oscar Sonneck, in Vienna, where he is representing the United States at the music convention, and he expresses himself as pleased with the progress of the meetings. He is expected to return to this country the latter part of June, to again resume his duties as chief of the music division of the Library of Congress.

The recent performance of the operetta "Punchinella," composed by Harry W. Howard, of this city, clearly demonstrated what can be accomplished by children. A feature which called forth much praise was the rendition of the prologue and epilogue by Franklin Theodore Howe, 3d, a lad of but a few years. The others taking part were: George Horning, Agnes Carroll, Virginia Vermillion, Helen Zimmermann, William Kimball, Edna Brown and Margaret Buckley, and a chorus of twenty-two youngsters.

W. H.

Jean Sibelius, the Finnish composer, has written a new string quartet.



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SCHUMANN-HEINK SINGS BEFORE 5,000

Great Enthusiasm at Musical Festival Held Last Week in Paterson, N. J.

PATERSON, N. J., June 14.—The great music festival held here on June 10, 11 and 12 was a gigantic success, financially and artistically. On the night that Mme. Schumann-Heink appeared over 5,000 people paid admissions, and the contralto's success was tremendous. The enthusiasm displayed has never been equaled in this city. The other artists who appeared during the three days were: Corinne Rider-Kelsey, Marie Stoddard, sopranos; Nevada Van Der Veer, contralto; Dan Beddoe, Paul Volkman, tenors; Herbert Witherspoon, W. G. Worthington, basses; Emily Mashmedt, Annie Merritt, child violinist and child pianist respectively; director, C. Mortimer Wiske.

The chorus was composed of the Paterson and Passaic Choral Unions, and numbered over 600 voices. The children's chorus numbered 300. The orchestral numbers were furnished by the Young People's and the Metropolitan Orchestras.

ORCHESTRA IN DULUTH

Minneapolis Organization and Soloists Attract Large Audiences

DULUTH, June 14.—Horace Reynor presented the Minneapolis Symphony Orchestra, Emil Oberhoffer, director, and Louise Ormsby, soprano; Esther May Plumb, contralto; Garnett Hedge, tenor; Arthur Middleton, bass; Richard Czerwonky, violinist, and Carlo Fischer, cellist, soloists, in three concerts the last week in May. The concerts were well attended, especially the children's matinee, and it is probable that another series will be presented next season.

Gustav Flaaten, director of the Flaaten Conservatory, presented Skovgaard, the violinist, in an excellent program recently. The audience, though small, was enthusiastic, and appreciated the artistry of the performer, which was best shown in the numbers by Bach, Haydn and Pergolesi. He was ably assisted by Marie Hovey, soprano.

The activity among the music teachers of this city was shown by the number and quality of the pupils' recitals during the month. Among those deserving special mention were the concerts by Ruth Alta Rogers, Mrs. D. H. Day, Elizabeth Morten, Mrs. Stocker and Clara Stocker. George Tyler gave a second large recital, and the Flaaten Conservatory gave its third of the season, presenting a fine program of string and piano numbers.

Green Bay Chorus Achieves Success

GREEN BAY, WIS., June 10.—Cowen's "Rose Maiden" formed the basis of the latest success achieved by the Green Bay Choral Society, under the direction of William Boeppler. A fine performance was given, and Mr. Boeppler, of Milwaukee, who has been director of the organization for the past four seasons, was the recipient of great praise from the musical element of Green Bay and the surrounding cities within a radius of 100 miles. The chorus of 150 voices sang with precision and expression, and was well supported by a quartet of soloists, including Mrs. Bigelow, who took the part of the "Rose Maiden"; Mrs. Le Clair Mulligan, contralto; Harry Muerer, tenor, and William Harper, of Lawrence College, bass. Cowen's cantata was preceded by an aria from "Der Freischütz" and the familiar "Porter Song" was rendered with great dramatic force by Dr. Harper and a male chorus. The directors of the society are planning to present next year one of the largest musical undertakings yet offered in Eastern Wisconsin. M. N. S.

Dresden Conservatory Holds Examinations

DRESDEN, SAXONY, June 3.—The Royal Conservatory's examination concerts proved the excellent standard of this well-known institution. Teachers and pupils came in for laudable comment. Pupils of Laura Rappoldi and Rudolf Feigler, pianists, did

splendid work, also those of Urbach. Origen's singers achieved great results, the pupils of Elis. Sievert and Frau Soehle likewise. The organ teachers, Fahrman and Janssen; the violin pedagog, Petri, and the cellist, Wille, brought pupils before the public who were admirably trained. The chorus did better work than the orchestra. In general, the Conservatory should look with pride on the results.

Sophie Stachelin, a Swiss singer, gave an interesting musicale before an invited audience. The pleasant halls of Hotel Bristol were filled with a fashionable assemblage. Mary Wollen, the able teacher of the young singer, accompanied. Miss Wollen's pupils' concerts proved the serious aims of her various students of all nationalities.

The Roth matinees contained interesting selections from Sigfrid Karg-Elert, songs replete with expression and exotic feelings, somewhat straining for originality, though not successfully so. A. I.

HARRY PACKMAN'S RECITALS

Organist Reviving Interest in His Instrument in La Crosse

LA CROSSE, MICH., June 8.—The efforts of Professor Harry Packman in stimulating interest in organ recitals have served to rouse music lovers from their apathy by giving a series of recitals in the First Congregational Church. At each event he has ornamented his programs with soloists who have admirably carried out vocally and otherwise, the splendid work which he has planned and partly executed himself.

The programs have been taken from the choicest pages of such masters as Haydn, Bach, Mendelssohn, Beethoven, Lemaire, Buck, Guilman, Frank, Dvorák, Grieg, MacDowell and others.

Kelley Cole in Millbrook, N. J.

MILLBROOK, N. J., June 14.—The Millbrook Choral Society of seventy-five voices, Walter L. Bogert, director, assisted by Vera Cameron Curtis, soprano, and Kelley Cole, tenor, performed "Hiawatha's Wedding Feast" and a miscellaneous program containing many songs for the soloists, and Schubert's "Miriam's Song of Triumph," for soprano solo and chorus, on June 11.

The choral numbers were rendered with precision and ease, and showed an insight into the dramatic values of the compositions most creditable to Mr. Bogert and the singers. The soloists were well received, especially Mr. Cole, whose work in ensemble and solo selections aroused great enthusiasm.

Baltimore Arion Sings "Kaiser" Song

BALTIMORE, June 14.—The Arion Singing Society gave a concert at the Academy of Music Thursday evening, under the direction of David S. Melamet, before a large audience. The program included the Kaiser prize song, which will be sung at the singerfest. The sextet from Donizetti's "Lucia" was sung by Katherine Gemmill, Annie Baugher, Eugen Robert, George E. Murphy, Harry C. Gerhold and R. F. Fleet. The quartet from Verdi's "Rigoletto" was rendered by Mrs. R. Schaffter, Harry Neu, Hazel Phillips and William Horn. Howard R. Thatcher was at the piano. W. J. R.

Slain Student's Music Played

NORTHAMPTON, MASS., June 14.—A pathetic feature of the Ivy Day exercises celebrated by the Smith College Seniors was the playing of the music for the ivy song and procession, composed by Helen A. Marden, the student who was murdered on the campus by a jealous suitor a few months ago.

Kussewitzky to Tour America

Sergius Kussewitzky, the celebrated contrabass, has been engaged for an American tour next season by R. E. Johnston, according to a cable dispatch received in New York Tuesday. Kussewitzky has demonstrated that the bass viol may be used to wonderful effect as a solo instrument.

A Galski Protégé Arrested

Elinor Beattie, the young woman who was arrested this week in London, charged by the Gorham Company, silversmiths, with grand larceny, was at one time, it is said, a protégé of Mme. Galski, while the former was studying for grand opera.

SHEEHAN OPERA CO. HEARD IN MILWAUKEE

Dr. Protheroe Elected Director of Arion Club for the Eleventh Time

MILWAUKEE, June 14.—Joseph Sheehan's grand opera company met with such success at its preliminary engagement at the Pabst Theater that the management was finally prevailed upon to remain three nights longer. The performance of Verdi's "Il Trovatore" and Balfe's "Bohemian Girl" were given without exception to audiences that packed the house, while the presentation of Gounod's "Faust" was received with unlimited praise.

Ten students of the Wisconsin Conservatory of Music were graduated from the institution on June 15, when the final exercises of the school year were held. The graduates were: Piano—Addie Gay, Mattie Hernes, Racine, Wis.; Laura Kalman, Alma Paul, Alma Redel, Lillian Rubin, Clara Strasen and Hugh Price, Kewaunee, Ill. Supervisor's course of public school music—Ariel Killian, Guy Mack, Racine, Wis. Several successful recitals have been given of late by pupils of this well-known conservatory.

The Arion Musical Club, Milwaukee's leading musical organization, will hereafter make more of a feature of the male chorus work than has been customary in the past, according to a decision reached at the recent annual meeting of the organization. It is the intention of the club to increase the male membership from seventy to ninety.

Dr. Daniel Protheroe was elected conductor of the club for the eleventh time, and resolutions were passed commending the excellent work which has been done for the club by the well-known director. Officers were elected as follows: W. B. Bishop, re-elected president for the third time; John R. Williams, vice-president; John E. Jones, secretary for the tenth time; O. W. Williams, treasurer; O. A. Kehrein, librarian, and H. C. Graham, director for three years.

Plans are under way by the Milwaukee Orchestral Club, composed of some of the best amateur players of Milwaukee, which was organized more than a year ago, to widen its scope. A revision of the constitution and by-laws has been ordered, and it has been decided to form an associate membership to which admission will be made by the payment of a yearly fee. A. S. Kramer is conductor, and under his leadership the organization is winning a most favorable reputation. M. N. S.

E. M. Bowman Opens New Organ

Edward Morris Bowman, organist and choirmaster of Calvary Baptist Church, New York, opened a new organ in the First German Baptist Church, Montrose avenue, Brooklyn, on June 8, playing a semi-popular program to an audience that completely filled the edifice. Mr. Bowman performed in his usual masterly style, and won the interest and approval of the audience, as did his daughter, Bessie Bowman-Estey, contralto, who sang. The church choir of thirty voices assisted, under the direction of J. Krueger, singing its several numbers in excellent style.

Pianists and 'Cellists Appear in Baltimore

BALTIMORE, June 14.—A recital was given by pupils of Alfred Fuerthmaier, 'cellist, and Mrs. Fuerthmaier, pianist, at Beethoven Hall, Tuesday evening, before an enthusiastic audience. The participants in 'cello were Francis Wolf, Henry L. Golden, Dr. Shepherd Drain, Louis Knieling, Edward Cox, Master Siegfried Hemberger, Master Simon Cohen, Lela Drain, Walter Mueller, Isidor Metovsky. The piano students were Gretchen Rock, Mamie Rysanek, Martha Cohen. W. J. R.

Local Musicians Heard in Austin

AUSTIN, TEX., June 8.—The piano pupils of Julia Young recently gave a most enjoyable recital at her studio. Those participating were Berta Storey, Bertha Sterzing, Lillian Manor, Ethel Tucker, Ruth Leonard, Mary Householder, Wanda Orynski, Annie B. Hill, Evelyn Thompson and Annie Garrison. Miss Young will leave

shortly for her Summer vacation, and in the Fall will have charge of the music department of the Whittis School, in the place of Miss Rhine, who goes abroad on leave of absence.

Mr. Sievers and the other members of his violin quartet, Harry Holbrook, Carl Beserer and Arthur Raatz, assisted by Roy Killough, tenor, gave a sacred concert at the Central Christian Church on Sunday night. A special number was Schumann's "Traumerei," played by Mr. Sievers. Mrs. Sievers was accompanist.

Saturday evening, Dr. and Mrs. Frederic Ernest Farrington entertained nearly a hundred of their friends with a musicale at their home in Hyde Park. The program contained a number of vocal selections given by the quartet composed of Mmes. Hilgartner, Hunter and Farrington and Miss Jessie Smith. Mrs. Hilgartner and Mrs. Hunter sang solos, and Mrs. Bickler, who is one of Austin's most finished pianists, and was accompanist for the evening, also performed.

William Bohn, of Austin, was elected president of the Texas Sängerbund at the recent convention in Galveston, and Austin was selected as the place for meeting in 1911. G. M. S.

W. L. Blumenschein a Mus. Doc.

DAYTON, O., June 14.—W. L. Blumenschein, for over thirty years the director of the local Philharmonic Society, has been honored by having the degree of Doctor of Music conferred on him by Otterbein University. This degree is rarely conferred by this school, and then only because of great merit. Mr. Blumenschein has been an important factor in the musical development of this city, and is widely known not only as a teacher and director, but also as a composer. His retirement was accompanied by expressions of great regret, and a hearty appreciation of his services was voiced by the chorus.

German Operettas Next Year

Max Preger, the well-known German opera director, has opened negotiations, it is said, with A. Luchow, proprietor of the Irving Place Theater, whereby the theater next season may be the home of a first-class company giving German-Austrian operettas.

Opera Houses Satirized

"The Follies of 1909," a musical compilation which had its New York debut at the New York Theater Roof Garden on Monday evening, contains burlesques of Oscar Hammerstein, travesties on Dippel, Gatti-Casazza and the Metropolitan Opera House.

Egner to Lead West Point Band

Philip Egner, the leader of ten minor bands and a member of the Metropolitan Opera House Orchestra, has been appointed to conduct the West Point Military Academy Band. As the leader of the Seventeenth Regiment Band he has seen service in the Philippines.

Otto H. Kahn Sails with His Family

Otto H. Kahn, the banker, and known in the operatic world as one of the most active of the directors of the Metropolitan Opera House, sailed for Europe this week with his wife and two children.

Director James H. Downs Dead

James H. Downs, for several years organist of St. Augustine's Church, Brooklyn, director of the Brooklyn Choral Art Society and a director of music in Brooklyn public schools, died this week at his home in Albany. He was thirty-nine years old.

Mrs. Lydia H. Hexamer's lawyers flashed the glad tidings to her in Europe Wednesday that she has won her suit for divorce from Alexander P. Hexamer, of Hoboken. This means that she is free to wed Alois Burgstaller, the original Parsifal of the Metropolitan Opera Company, who sailed last February on the *Kronprinzessin Cecilie*, on which Mrs. Hexamer was also a passenger.

Arthur Hochman, instructor in pianoforte playing at the Institute of Musical Art, gave a recital at the home of Mrs. John P. Stevens, Hillside avenue, Plainfield, N. J., recently, assisted by Hulda Lashan. Numerous encores were demanded.

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ANNUAL MEETING OF BROOKLYN INSTITUTE

**R. Huntington Woodman Elected
President and Arthur Claassen
Vice-President**

The annual meeting of the advisory board, department of music, Brooklyn Institute, was held at the Academy of Music recently, with R. Huntington Woodman presiding. Reports from committees on chamber music, orchestral, choral and organ recitals, lectures, musical instruction and membership were accepted and referred to the executive committee for action. That of the membership committee contained a memorial to the late Mrs. Andrew Jacobs, which mentioned her years of faithful and singularly efficient service in the musical interests of the Institute.

R. Huntington Woodman was elected president and Arthur Claassen first vice-president at the election of officers. The other officers elected are:

Perlee V. Jervis, second vice-president; John Hyatt Brewer, secretary, and H. Brooks Day, librarian. These members of the executive committee were re-elected: F. A. M. Burrell, Clarence Eddy, Carl Figue, Walter Henry Hall, Alice M. Judge and Mrs. Frank C. Lupton. G. Waring Stebbens was added to the committee.

Mrs. John E. Leech and Carl G. Schmidt were elected, subject to their approval, to fill vacancies in the term expiring in April, 1910; Daniel Gregory Mason, to fill vacancy, term expiring in April, 1913, and Edward M. Bowman, John Hyatt Brewer, F. A. M. Burrell, Walter Henry Hall, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Henry Allan Price, Mrs. Thomas Prosser, Graham Reed, Dr. W. John Schildge, Ura Preston Taylor and G. Waring Stebbens, whose terms expired last April, were re-elected for the term to close in April, 1914.

The directors of the Academy of Music will be asked to extend the stage of Music Hall out to a line approximately the same as that occupied by the present extension platform.

COLUMBUS STUDENTS PERFORM

**Weeks Previous to the Music Festival
Given Over to Recitals**

COLUMBUS, O., June 14.—The music teachers and their students have taken possession of the rapidly ending musical season, and will doubtless fill the time until the Spring festival begins.

The festival begins on June 24, with a recital by the Steindel Trio. The following day Mendelssohn's "Elijah" will be sung by the Oratorio Society of 150, under the direction of W. E. Knox. The accompaniments will be played by the Thomas Orchestra, and the soloists will be Florence Hinkle, soprano; Adah Campbell Hussey, contralto; Daniel Beddoe, tenor, and Tom Daniel bass.

The final concert will be given over to a rendition of the "Walpurgis Night," by the same composer, and with the same musical forces. There has been much interest shown in the festival this year, and there is every prospect of a successful series of concerts.

A new teacher has been added to the ranks of Columbus musicians in the person of Edith Laver. Miss Laver has taught in the American Conservatory and the Cosmopolitan School of Music in Chicago, and comes here from the Jeanette Durno Collins Piano School of that city. She is making a specialty of teaching harmony, counterpoint, theory and composition.

The Euterpean Ladies' Chorus, of this city, sailed last week for an eight weeks' tour of Europe. Mary E. Cassel is still the director. H. B. S.

Campanari to Teach This Season

To comply with many requests, Signor G. Campanari has decided to devote part of his time during the season of 1909-'10 to teaching, and will accept a limited number of pupils. Those desiring to enroll among his pupils should make application immediately.

Oscar Hammerstein has engaged M. Huberdeau, a basso cantanto of the Opéra Comique, Paris, for the Manhattan.

HOW ALBERT SPALDING MADE GOOD

**His American Début Was Made Under Circumstances "to Try the
Souls of Men and Artists."**



ALBERT SPALDING

**The Latest Portrait of the Young American Violinist Who Is Now to Be Classed
Among the World's Greatest Instrumentalists**

There is no more interesting figure on the musical horizon to-day than Albert Spalding. When his American début was made last Fall it was under circumstances to try the souls of men and artists. Many musicians who had heard him in Europe thought he was among the greatest instrumentalists that had ever come out of America, and they said so, insistently and emphatically, so that when the rumors caught the attentive ears of R. E. Johnston they sounded good to him. "If any manager is to reap the honors and profits of launching one of America's greatest instrumentalists, let it be me," he said. And so it was arranged.

This was giving Albert Spalding a pretty large order to fill. He was put into the advanced class to begin with, and instructed to stay at the head. He had loved music and wanted to learn the violin. He had learned it, and played it, and heard himself acclaimed as one of the greatest instrumentalists of American birth in the field. It is difficult to say just what his opinion on the question was. He is, however, the soul of courtesy and kindness, and if Americans wanted him for their greatest instrumentalist he would certainly do his best by them. No other course would present itself to his mind.

Then came his début in America, following a successful European season. Now American critics have musical standards to uphold. They are the guards that hold our gates. If a musician knocks for admittance and asks to be taken into the inner circles he is reviewed more sharply than one with humbler aspirations. If he can't qualify, then they curb his too ambitious soul by the simple and efficacious process of sitting on him. If they can't quite place

him at first sight, then they sit on him anyway, as a precautionary measure, and examine him at their leisure.

Another element entered into that famous début. The immortal saying, "We are advertised by our loving friends," was never truer than in Albert Spalding's case. He had hosts of them—real ones, too—and they swelled his train to imposing proportions when he rode gaily up to the gates of musical New York and winded his bugle note. It is not recorded that he specified any particular seat at the banquet that should be his; but the critics gave one look, threw up their hands in horror, and promptly sat on him.

Then Albert Spalding showed of what stuff he was made. Patiently, step by step, he threaded his way through the maze, right out from under the critics and left them sitting, straight through the hosts of friends and left them talking; and he emerged on the other side, safe and sound, his banner still flying—Albert Spalding, violinist, and every inch an artist. It was a triumph of sheer individuality that will look long for its equal.

He made over twenty public appearances in New York City alone, and the critics were forced to admit that he was a pretty good sort, after all. One New York paper called his work "one of the most enjoyable features of New York's musical season." He played North, East, South and West. He made an extensive Spring tour with the Dresden Philharmonic Orchestra, and he fairly startled the outlying cities, who expected only a gifted boy. "He certainly ranks among the great tone poets," they said, "a Paderewski of the violin," and "in breadth and dignity he recalls Joachim." So much for his first American season.

Now Albert Spalding, violinist, is also Albert Spalding, dreamer, with a head full of quaint originalities. In a certain voluptuous daintiness of thought he is like Keats, but the clothing of his fancies more resembles Poe's garbs of fire and mist than Keats's robes of rosy flesh and blood. In speech he has an unusually vivid gift of expression, and it does not seem unlikely that at some future time he will find speech alone inadequate to express all, and some of his thoughts may stray out to strains of music. L.

"ALL'S WELL," SINGS DIRECTOR TOSCANINI

**Commends State of Affairs at Met-
ropolitan—Will Conduct More
German Operas**

MILAN, June 12.—Arturo Toscanini has been voicing his opinions of New York.

"My American impressions are decidedly roseate," he declared, and his serenity of manner and hearty physique backed his words. "It is peace and good will to all—theater, public and press."

"And yet there have been hints of discord, to say nothing of intrigues and battles," said a correspondent.

"Intrigues and battles? Oh, well, there may have been a little something of that sort at first, because when Gatti-Casazza and I took up our new duties, various interests and established customs were thought to be menaced. The German element which had dominated at the Metropolitan feared a revolution. I have certainly affirmed the rights and claims of the Italian school, which were of essential importance. Even when these were neglected it was the Italian operas that drew best. I insisted upon due recognition of this fact, as I wanted our repertoire to have larger and worthier representation."

"I take pleasure especially in mentioning Verdi's 'Falstaff.' When this work was first given in New York, ten or twelve years ago, it did not raise any enthusiasm. This season it met with signal success. The performances of this masterpiece were feasts for all and the public was delighted."

"But while at the Metropolitan I considered myself the representative of my country, I never forgot that the theater is no place for the display of bigotry of exclusiveness. The German conductor, Mr. Hertz, had more opportunities than in former years to prove his sterling worth."

"I conducted the 'Götterdämmerung' with gratifying success, and I can now say that the German element is friendly toward me. They understand my endeavor to be fair to all, but just on account of this fairness and impartiality we had to give to Italian art a showing which it had not had before."

"The Italians are now quite popular on the stage. Even the mechanical employees regard with pleasure the active efficiency of our chorusmaster and of our substitute conductor (the one who works behind the scenes) brought there by me. They appreciate the fact that we are always ready, without pettiness or formality, to do our duty. The simplicity and rapidity of our work earned us the sympathy of all."

"And the New York public?"


"The New York public—the operagoers—are less impulsive than ours. They do not show open hostility against inferior artists and defective performances, but limit themselves to a chill silence. They give close, even intense attention. Nothing escapes them, and their judgment is authoritative. It is not true, as has been asserted, that they allow themselves to be hypnotized by great names. They do delight in fine achievements, and Caruso is their idol; yet if Caruso is not quite himself there is a falling off in the acclaim which greets him. There are American singers, some of them triumphant and renowned, yet, despite patriotic admiration, if these artists do not distinctly 'make good' they are received with glacial coldness."

"New York critics are as alert as their public. They pay attention to everything, and rarely let an error get past them. There were nights when, through nervousness, I failed perhaps to do full justice to my own task. With truth and justice they chided me at once."

"What was the financial outcome of the season?"

"A sad story, perhaps, at first glance, but not so bad in the end. We had two choral organizations, two orchestras, and the conductors' salaries were higher than ever before. But the deficit was made good by the \$150,000 insurance on the life of Mr. Conried. We gave about 200 performances. Of course, the indisposition of Caruso was a serious setback, but most of the gossip under this head is idle and absurd. There were weeks when he sang seven and eight times. He used to say, 'the management pays; I must make myself useful.' If another tenor was ill, Caruso was always ready to replace him. We must give him credit for that."

"Next season I will conduct several Wagnerian works, instead of only one. Among the new operas will be 'Boris' and 'L'Heure Espagnole,' by Revel."



SEASON 1909-10

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NORDICA URGES PARENTS TO VIEW MUSIC AS A SERIOUS PROFESSION, ON A PAR WITH LAW AND MEDICINE

In London Interview for "Musical America," Singer Speaks Interestingly Regarding Musical Conditions in this Country—Deplores Importation of Foreign Artists for Our Orchestras—What the American Vocal Student Must Learn

LONDON, June 5.—Mme. Nordica's arrival in London and announcement of a single recital were greeted with enthusiasm by her many friends and admirers, and the large Queen's Hall was filled with an attentive public, which gave her hearty and prolonged applause and heaped floral offerings upon her. Her drawing room in the quiet hotel on Grosvenor street, where she is staying, was filled with a small portion of these when I called on her. While I waited—a delay due to a veritable deluge of letters that morning from friends and strangers, congratulating her on this concert and asking for more—her secretary entertained me, and from him I learned a number of details which the prima donna herself might not have thought of mentioning. It is four years since Mme. Nordica has sung in London, where for twelve seasons she was engaged at Covent Garden. Two years ago she was engaged for the Spring season, but upon her arrival was

at the Metropolitan the highest salary paid any singer, with the exception of Caruso, namely, \$1,750 a performance. She will make her entrée at that theater as *Isolde*, an entirely new production of that opera being arranged for her, and it is probable that the *Brangaene* will be Florence Wickham, the young American contralto, who sang *Kundry* in one of Henry W. Savage's productions of "Parsifal." In speaking of the versatility of style shown by Mme. Nordica in her recital and the perfection of her trill and lighter vocal work, despite the fact that so many dramatic singers now seem to consider mere vocal technic unnecessary, Mr. Chauncey repeated some interesting remarks of the singer herself upon the subject. "When I studied," she said, "it was considered necessary to be a vocalist. One did not begin by being a dramatic soprano. No; one worked at tones and technic, then studied the lighter rôles and sang them. Only later came heavy dramatic rôles."

Mme. Nordica sang such rôles as *Lucia di Lammermoor*, *Cherubino* and *Violetta*. Only later, when her voice was thoroughly trained and she had had experience in such work did she take up the dramatic operas with which she is now so strongly identified. But she often sings over the old-fashioned lighter arias, and thus keeps her voice in good condition. Not many singers could do what she did recently in her own apartments, when one evening she sang the *Liebestod*, from "Tristan und Isolde," following it with the *Casta diva* aria from "Norma." But how Mme. Nordica worked is proved by the story of her first operatic engagement. The manager of the St. Petersburg Opera, where Sembrich was engaged as prima donna, was looking for a soprano to sing such rôles as *Cherubino*, etc., and mentioned this to Nordica's maestro, San Giovanni.

"I have the very one for you," said he. "A young American, Lillian Norton."

"How many rôles has she?" asked the manager.

"Four," was the answer.

"Four! She must have twelve," cried the manager.

This was in May.

"She will have twelve by September, when you need her," the teacher assured him. And the American girl did, and got the engagement.

In talking thus time passed pleasantly until the prima donna appeared, gracious and serene, despite several hours of work. She looked the picture of health and good spirits, and when the subject of her great plan for an American opera house, or temple of music, a great school in which all branches of music shall be thoroughly taught, was brought up her whole manner showed how dear to her heart is this undertaking.

"If I could give my entire time to the work," said she, "of course it would go on more rapidly. It is difficult to accomplish much when one is away for the greater part of the year, traveling, as I did this Winter, 25,000 miles and giving sixty-nine

concerts, and now in London. The administration building is finished, however. I can hardly do more in my lifetime than give the whole a good start. But I think it is time that there should be such an opportunity for young Americans. It is time that American parents should realize that music is a profession, as is medicine; that musicians should not be thought of as mere organ grinders. I want the day to come—and it will come—when parents will say: 'My son is studying to be a composer, or a horn player,' as they now allude to other professions; not 'Wait until he has gone through college and then, if he still wants to study music, perhaps he may.' The profession of music is quite remunerative, and surely it is as honorable as that of settling disputes between, say, two rival soap dealers.

"Aside from this musicians—artists—

whom he has thus ridiculed. Possibly she never forgets it, or, even discouraged, gives up what might have been a successful career. I do not believe we know how many times this has been the case. Fortunately, I think, our critics are beginning to realize more and more this necessity for encouraging, for kindly, judicious instead of destructive criticism."

Mme. Nordica showed some attractive views of her home at Ardsley, and one of the completed buildings on the estate at Harmon, where her project is taking form and which she had just received. New York will hear her in a number of her favorite rôles next Winter, and it is just possible that after singing *Elsa*, in "Lohengrin," she may appear as *Ortrud*. In this case she will be singing the rôle sung by Lilli Lehmann when Mme. Nordica sang for the first time at Bayreuth, fifteen years ago, and created the rôle of *Elsa* there. She will open the new Boston Opera House, singing *Gioconda*, as has been announced, and will also go with that company to Chicago. Asked whether it were really true that next season would be her last on concert or opera stage, she was not positive, declaring that "it would depend."

"I want to leave the stage while people regret me," said she, frankly. "How much better than to have them say: 'Why did



—Copyright by Aimé Dupont.

MME. LILLIAN NORDICA

taken seriously ill, although there was practically no probability that she would be able to sing that year, the management, for reasons of their own, kept announcing her for an early date. She was never able to appear, and felt that some resentment for that disappointment of them might be nourished by the London public. Her hearty reception soon dispelled any such idea, and within a few hours after her concert she received no less than forty letters of appreciation, and when I called three days later they were still coming. They were written by titled people, by strangers in various walks of life, by other artists, among the latter being one from Mlle. Bauermeister, for years a popular member of the Metropolitan Opera House.

It was from the secretary that I learned that Mme. Nordica will receive next season



MME. NORDICA'S BEAUTIFUL HOME AT ARDSLEY, N. Y.

come in contact, through and because of their profession, with the most refined and cultivated people. Why should it not be considered a desirable profession? I think the time is coming in America when it will be so regarded.

"Now, when an orchestral director wishes to form or improve an orchestra he says: 'I must go to Europe and get four oboes, six horns,' or whatever instruments his orchestra is weak in. He imports these musicians and pays them large salaries. Why should not America furnish them in the future and the young Americans receive these large salaries?"

Then Mme. Nordica turned to thoughts of young singers. "In the first place," said she, earnestly, "young American vocal students must learn that it is not enough to declaim to orchestral accompaniment. This may be the fashion now, but it will not last. They must learn to sing, and must work from the beginning thoroughly. One does not recite Shakespeare before she can read it, does one? Very good. It is the same with singing. And as for all that has been said against Wagner, I think I am a pretty good refutation of such arguments."

"Our critics, too, should realize what a great responsibility is theirs. Judicious criticism is good for all, whether experienced artists or young singers. But ridicule or undue harshness is not. The critic holds some one up to ridicule perhaps; the public laugh. The next day he has forgotten what he wrote, but not the young artist

she not retire sooner?" After chatting with Mme. Nordica it is easy to understand why young singers or would-be students have always flocked around her for advice. She is frank, but her criticism one feels would always be kindly, and self-laudation is no part of her creed. In fact, she often makes such modest remarks about her own work that the listener quite gasps in amazement. How warm a hold she has upon the London public has been seen, and many and loud are the complaints of press and public that she is not singing at Covent Garden this season.

Mme. Nordica expressed much interest in *MUSICAL AMERICA*, the good work it is doing and what it stands for in America.

ELISE LATHROP.

Salem Oratorio Society May Quit

SALEM, MASS., June 9.—The Salem Oratorio Society, at its annual meeting, voted to abandon its public concerts unless the public comes to the rescue. The society, which is almost half a century old, has given two or three public concerts every season during its existence. It has thus presented from time to time all the well-known oratorios, besides many other musical compositions.

Carl Zerrahn was the first conductor, and instructed it for more than a quarter of a century. Emil Mollenhauer has been the director for the past ten or fifteen years.

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Dear MUSICAL AMERICA:

If you could only induce some of the people who engage in needless disputes about me to come to headquarters and ask for the facts, it would save me much annoyance and unnecessary misrepresentation in the newspapers. Now, here's the "divine Sarah" herself refusing a dramatization of "Faust," by Henri Bataille, because it's "stupid and deadly." She objects particularly, it seems, to the fact that in the play my dramatic counterpart enters *Marguerite's* chamber, where there is holy water. "The devil flees holy water," she insists. As a matter of fact, I never went into poor *Marguerite's* chamber—whatever imaginative poets and dramatists may say—as *Faust* kept me so busy on his own account. With due respect to Mme. Bernhardt, however, I should have had no scruples about entering the chamber in question, so far as the holy water was concerned. I often have to pass within very close range of this abhorred object. Had I attempted an entrance, and had *Marguerite* sprinkled the water on me, I confess I should have fled. It would give me as much pleasure to sit on the shore and watch the sun set in a sea of holy water as if it were unblest, but when any one sprinkles it on me and it runs down my neck and spoils my collar it is, in the words of the late Josh Billings, "2 much." I am surprised that the "divine Sarah" does not understand these things by this time.

Did you ever think with what a sense of dignity and propriety we are all apt to surround our thought of the worthies of an earlier age? It came as a great shock to every one a few years ago, when certain persons were so indiscreet as to look up with care the familiar but strenuous vocabulary of the Father of Our Country. Now there is "Papa" Haydn, the writer of some hundred respectable symphonies. But think what goings-on are these which he relates. His diary tells the following episode of an English sojourn:

"Thence I went into another room, which looked more like a subterranean cave. There the dance was English; the music was a little better because there was a drum which drowned the blunders of the fiddlers. I went on to the great hall where we had dined; the music was more sufferable. The dance was English, but only on the elevated platform where the Lord Mayor and the first four members had dined. The other tables were all newly surrounded by men who, as usual, drank right lustily all night long. The most singular thing of all, however, was the fact that a part of the company danced on without hearing a note of the music, for first at one table, then at another, some were howling songs and some drinking toasts amidst the maddest shrieks of 'Hurra! Hurra!' and the swinging of glasses. * * * It is remarkable that the Lord Mayor needs no knife at table, as a carver, who stands in front of him in the middle of the table, cuts up everything for him."

This looks suspiciously like a "rough-house." I fear good "Papa" Haydn was not only capable of sanctioning but of participating in a good, old-fashioned time of this sort. Otherwise, how did he know that those men drank all night long?

Apropos of the "rough-house," we are more apt to expect it of Russians, whose quality of civilization is reputed to be, like

beauty, only skin deep. A well-known American composer of foreign extraction told me the following incident not long ago, in which he participated:

It was at Nice. A Russian gentleman and his wife had bought a beautiful new upright piano, and invited a party to christen it. They had some twenty Russian friends in Nice, all of whom were invited, as well as a number of Frenchmen. It happened that they dined so well and long that by the time for the music to begin there was no one still in a condition to contribute it. Nevertheless, one or two made an essay, but it was quickly evident that the program was not to be taken *au sérieux*. In this emergency, several of the guests came to the rescue of the situation and laid the piano down on its back on the floor. The game was for each guest in turn to sit, cross-legged on the floor and play something, reaching his hands, or hers, over to the keys, which were now in a vertical instead of a horizontal position. Duets in a similar fashion followed. A third guest banged at the lowest notes with his fist, breaking two or three keys. All the company then rushed in, trying to get a whack at the keyboard, much in the same fashion as college freshmen and sophomores in a cane rush, all trying to get their hands on the cane. The object was to see who could break the most keys. One guest, more ambitious than the rest, now jumped up and down, as the composer expressed it, "on the chest of the piano," making kindling wood of the case.

The composer met the host and hostess on the street next day. They laughed uproariously before he could even begin to express regret for the piano so effectually christened. "Wasn't that the funniest thing you ever saw in all your life?" the hostess said.

The London *Times* has a writer worthy of the mantle of the late W. S. Gilbert. If he could versify verbal diversity as well as he can prose it, he should be in demand as the comic opera librettist of the day. With fine analytic perception he explains the popularity of "Lucia," which, at the hands of Mme. Tetrazzini, is setting London wild. He says "the combination of exquisite clothing, madness, melody, and death is irresistible."

German singers may, as a class, have typical faults, but the Teutonic soul is vast and deep, and when it does break through the commoner race limitations it breaks through like Vesuvius.

Frederick the Great, King of Prussia, preferred the neighing of a horse to the singing of a German prima donna. If Anne of Cleves, whom Henry the Eighth called a Flemish mare, had been a singer, perhaps she would have pleased the great King. An Italian who shared the King's views of German singers was once induced by a friend to go to the opera to hear Henriette Sonntag. After hearing her first aria the Italian got up to go. The friend urged him to stay, assuring him he would be convinced soon. "I know it," replied the Italian, "and that's why I go." Fortunately for my business, pride prefers ignorance and its self-preservation to displacement by superior knowledge.

I do not often read newspapers, as all the hot news come to me with considerable regularity and directness as it is. The papers are full of trivialities which do not interest me. I am inclined to share the feelings of the man who said that he did not read the newspapers because only two important things had happened since the founding of America—the surrender of Cornwallis to Washington and the surrender of Lee to Grant.

I chanced recently to read, though, that the Finnish Senate has voted an annual pension of \$1,000 to Finland's foremost composer, Jean Sibelius. (Who are the hindmost, by the way?) We Americans, too—perhaps you did not know that I am an American—have a Finnish Senate; that is, a Senate that attends to the finish of everything pertaining to art.

But I am a little unnecessarily hard on that august body, for it has actually put art on the free list of the Aldrich tariff bill. Yes, art and sago flour are to come in free. The Senate has a delightful method of classification. When it gets around to amending the copyright laws we will read that an increased duty has been placed on music and tripe. Or is the Senate merely developing a sense of humor, along with a sense of—well, with a *sense*? Let it go at that.

Here's a test for your old-fashioned, downright loyal Americanism: Whistle, if you can, the tunes bearing the following mellifluous names: "Leather Breeches," "Tom and Jerry," "The Girl I Left Behind Me," "Nashville Ladies," "The Devil's Dream," "Natchez Belle," "Arkansas Traveler," "Rock and Rye," "Mississippi Sawyer," "Lynchburg," "Bill Cheatham," "Cackling Hen," "Old Dusty Miller" and "Forked Deer."

Nashville, Tenn., and Greensboro, N. C., have each been holding an "old fiddlers' contest." At Nashville the contest began with a grand overture, "Dixie," by all the fiddlers. The first prize, \$50 in gold, was awarded to Walter Warden, of Erin, Tenn., who played "Old Dusty Miller." Senator Robert L. Taylor, of Tennessee, otherwise known as "Fiddling Bob," honored the Greensboro contest with his presence, and gave his lecture on "The Fiddle and the Bow."

A prize should now be in order for the person, not one of the above fiddlers, who can play or write down the greatest number of these old tunes.

At last it is actually announced that Arthur Nevin's opera, "Poia," is to be given at the Royal Opera in Berlin. The work was finished when the composer took it to Germany several years ago, but the authorities at the Opera House told him that the scoring was ten years behind the times. Is it just possible that the fact is that the score was not sufficiently Straussified? Nevin has rescored the work, but I wonder if it will really be played. After one has an opera accepted by the Opera House at Berlin he must cultivate the temper of the English tourist who, with a guide, ascended Vesuvius.

"Well, where's the eruption?" asked the tourist.

"It only erupts every fifty years," said the guide. Unfolding his portable camping stool, the Englishman quietly seated himself and said:

"Very well, I can wait."

Nevin played me much of the music from the opera at the time he was composing it. It has lots of good material in it, and some Indian tunes that ought to bring down the house. Arthur Nevin has not the peculiar quality of melodic fervor that his brother Ethelbert had, but he has far greater power of sustaining a mood, and of construction. The legend on which the story of the opera is based, and which is from the Blackfoot Indians, is a form of sun myth, and is ideal material for an operatic subject. The renaissance of opera will come when your composers quit their *Madama Butterflies*, *Girls of the Golden West*, and other contemporary sensations and trivialities, and take again to telling the world's great tales and legends and myths.

Here is a rather choice bit which turned up the other day. Have you seen it? A certain judge, of Mineola, L. I., who fined Josef Hofmann for automobile speeding, seems to have a grim sense of humor not wholly dissimilar to that of the member of a certain lynching party. This member was deputed to inform the unsuspecting wife of the sudden demise of her husband, whom he had just assisted in hanging.

"Your husband is dead, madam," he informed the lady, "but the joke is on us—we hung the wrong man."

"The judge," relates Mr. Hofmann with amusement, "called me into his private office and told me that I was fined \$25, and added that I had often given him great pleasure before."

MEPHISTO.

Tina Lerner Refused \$30,000 Vaudeville Offer

It is interesting to note that Tina Lerner, the young Russian pianist, who returns to America next season under Loudon Charlton's management, recently refused an offer of \$30,000 for twenty weeks in vaudeville. The temptation to accept was enticing, but the young artist finally decided that her professional standing might suffer if she entered the vaudeville field.

Miss Lerner is now in Europe with her husband and mother, and she will remain abroad until late in the Summer. Her concert tour is now booking, and it will include the principal cities of the East, Middle West and South.

Ruth St. Denis, the American exponent of Hindu dances, is now attracting large audiences to the London Coliseum.

CZERWONKY CARRIES LAURELS TO BOSTON

And Incidentally Tells His Friends How He Was "Arrested" in Duluth

BOSTON, June 14.—Richard Czerwonky, the distinguished violinist who spent the last two or three seasons in Boston, is at home after a six weeks' tour of the West as soloist with the Minneapolis Symphony Orchestra, of which he is to be concertmaster next season. During the six weeks forty concerts were given in the most important cities in the West and Middle States. In Kansas City the orchestra played before an audience of 10,000 people, and Mr. Czerwonky was accorded nothing less than an ovation after his solos. Director Emil Oberhoffer, of the orchestra, also came in for a share of the applause.

The tour throughout was one of the most successful for Mr. Czerwonky, and furnished further conclusive evidence of his artistic abilities as a solo violinist. He will probably spend a portion of the Summer in Boston, and may make a short trip to Germany before the opening of the next musical season.

In Duluth Mr. Czerwonky and Mr. Oberhoffer had the rather unusual and interesting experience of being arrested. It came about in this way: Both gentlemen had planned to attend a small gathering of friends in the afternoon, and had been obliged to decline an invitation to a large reception given at one of the clubs, where the Governor of the State expected to be present. Those in charge of the reception decided that the best way to insure the presence of the two much desired gentlemen was to send a police officer to their hotel and make a fake arrest. The policemen escorted the two musicians to a waiting carriage and they were driven, not to the station, but to the clubhouse. Mr. Czerwonky says this was his first experience with a policeman as escort, and he says he enjoyed the joke immensely.

D. L. L.

FRANKO'S FIRST PARK CONCERT

Rain-Proof Audience Enjoys Al Fresco Musical Entertainment

A rain-proof audience defied the deluge on Sunday afternoon and was determined to hear Nahàn Franko's opening concert in the Central Park Mall, or "catch cold" in the attempt.

A love for music that seemed to act as a mackintosh, aided by umbrellas and the foliage, kept the hundreds of listeners in their places, although at times the downpour would have suggested the approaching need of life-preservers.

A row of carriages and automobiles north of the Mall showed that music love is not exclusive to the "masses."

The concert began at four o'clock, as usual, and the "Star Spangled Banner" began the music. The rest of the program was as follows:

March, "Pomp and Circumstance," Elgar; overture, "The Merry Wives of Windsor," Nicolai; festival dance and czardas from the ballet suite of Delibes's "Coppelia"; grand fantasia from Verdi's "Aida"; waltz, "Girls from Baden," Komzak; overture from "Mignon," Thomas; violin solo by Mr. Franko, from Massenet's "Thais"; fantasia from Wagner's "Lohengrin"; two Hungarian dances by Brahms, and a Russian march by Gleich.

As encores Mr. Franko gave many lighter operatic airs and popular songs, which were warmly applauded. There was quite a critical element in the audience, and discussions were on among various groups here and there about technic, the individual selections and composers in general.

An Appreciative Subscriber

ROCHESTER, N. Y., June 7, 1909.
To the MUSICAL AMERICA Co.:
I desire to express my cordial thanks for your kind notice of my concert in your issue of May 29. I may add that I have been a subscriber to MUSICAL AMERICA from the beginning, and, moreover, I have been a lifelong admirer of Mr. John C. Freund and a delighted reader of his writings in his former papers.

HERVÉ D. WILKINS.

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SEVERN'S VIOLIN CONCERTO A NOTABLE WORK

Edmund Severn joins the ranks of those composers courageous enough to write themselves down in large forms. His new concerto for the violin in D minor, which has recently been published by Carl Fischer, will be played by the young violinist, Giacinta della Rocca, at the convention of the New York State Music Teachers' Association, which will be held at City College late in the present month.

The concerto is in three movements. The first opens with a characteristic rhythm, which recurs in various ways throughout the movement. Against this is heard a fragment of the striking opening of the first theme. A brief introduction leads to the regular entrance of this theme, which is energetic and dramatic in character, and of a very considerable breadth. This first melody is thoroughly in keeping with the concerto style, and is also of a nature to admit easily of development. The second theme is more flowing in character, and has a good quality of rhythm and mo-

mentum. Curiously, it opens with what is, in melodic contour, nothing else than a kind of an extension of the first theme. The movement is worked up with the greatest brilliancy, and the composer clings with tenacity to his main ideas. There is much difficult double-stopping for the violinist in this movement, and, in fact, the whole work makes no slight tax on the powers of the virtuoso.

The second, the slow movement, makes no pretense of profundity. It has a suave and tender first theme, a melody of considerable length and of a quality easily to be grasped by the hearer. This is worked up through more agitated passages.

After a brief introduction the violinist opens the main part of the third movement with a brilliant theme with something of the Gypsy flavor. The second theme, a flowing cantilena, forms an excellent contrast. This movement is also worked up with brilliancy and force. The work is of a character to challenge the faculties of the critic, as well as the powers of the performer, and its performance will undoubtedly create much interest.

BELL PIANO SCHOOL RECITALS

Institution at Americus, Ga., Closes Successful Season

AMERICUS, GA., June 14.—The closing recitals of the Annie May Bell Pianoforte School took place on June 3, 4, 7 and 8, pupils of the primary, intermediate and advanced classes being heard, the last recital being the graduating concert.

Miss Bell's school is one of the foremost schools in the South, and has an enrollment of about one hundred. The instruction is based on the Faelton system, and has proven uniformly successful, as has been repeatedly shown in the public work of the students. The school is active in the new musical life of the State, and has imported many artists. Among the attractions for the past year were the Olive Mead String Quartet, Augusta Cottlow, pianist, and Glenn Hall, tenor.

Helen Argo and Louise Chapman were the two graduates of the year, and proved their thorough instruction and artistry in a program containing compositions by Schubert, Wollenhaupt, Beethoven, Paderewski, Liszt, Von Weber, MacDowell, Brassin and Mendelssohn.

M. H. Hanson Engages Ona B. Talbot

M. H. Hanson, the New York manager who had such a tremendous success with the Wüllner-Bos tour last season, and who is booking several great artists this year, among them Wüllner, Bos, Tilly Koenen, Busoni, Riss-Arbeau and others, has engaged Mrs. Ona B. Talbot, the well-known Indianapolis manager, as his special traveling representative. Mrs. Talbot will be remembered as the manager who booked two Paderewski tours through the Middle West for C. E. Ellis, the Damrosch lectures on "Pelléas and Mélisande" and other important attractions. Mrs. Talbot will conduct her Indianapolis business as before, but will make her headquarters at the Hanson office in New York as soon as she has completed extensive bookings for the above artists.

Edwin Evans Scores in Wilkes-Barre

Edwin Evans, the baritone, had a great success on the occasion of his appearance as soloist with the Dr. Mason Glee Club, of Wilkes-Barre, Pa., on June 1. The comments in the local papers referred especially to the opulent tone, the fine diction and the great range of the singer's voice. One of the most pleasing selections in the miscellaneous portion of the program was the prologue to "I Pagliacci," which Mr. Evans rendered with ease and in an effective and dramatic style.

The German Copyright Association, representing 326 composers, announces that it has distributed \$37,650 among composers for performing fees in 1908, as against \$27,250 in 1907.

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LOUISVILLE'S UNIQUE CLUB

Only Professional Singers Admitted to Exclusive Choral Society

LOUISVILLE, June 14.—The Louisville Choral Club, a singing society that does as good work as any society in the Middle West, finished its present season with a Sunday afternoon concert at the Warren Memorial Presbyterian Church, under the direction of the veteran teacher and conductor, Clement Stapleford. The club is unique in that it consists of only forty voices chosen from the professional singers of the city. It is largely made up of the members of the various church quartets. Only the best choral music is rendered, and much that is unusual is presented.

The recent concert demonstrated the possibilities of choral singing by such a body, and displayed careful attention to shading, rhythm, attack and balance of parts. The incidental solos were sung by Rella Bourne, soprano; Elizabeth Robbins, contralto; Dr. Noble Mitchell, tenor, and John Grant, bass. The club accompanist, who was also the soloist of the afternoon, was Karl Shackleton.

Bernhard Ulrich to Engage Artists

Bernhard Ulrich, president and manager of the Lyric Theater, in Baltimore, Md., and an impresario of distinction, sailed on the *Kronprinzessin Cecilie* for Europe on Tuesday, June 15.

While in New York Mr. Ulrich announced that during his visit abroad he will consult with Mr. Dippel, of the Metropolitan Opera Company, in regard to the season of twenty performances of opera to be given in Baltimore next season. Though Mr. Ulrich is going to Europe primarily in search of rest and relaxation, he will see several eminent artists with a view to engaging them for a tour of America. Mr. Ulrich, who has managed the American appearances of Saint-Saëns, d'Albert, Sauer, Hambourg and many others, has been uniformly successful in this field of musical endeavor, and anticipates a fine season with his artists. Complete announcements will be made upon his return in September. While in Paris he will visit Saint-Saëns and will also see Sauer in Italy.

An interesting announcement is that the Lyric Theater is being extensively improved in order that it may be better fitted to accommodate the expected season of grand opera.

Grand Opera Now in San Francisco

SAN FRANCISCO, June 6.—The W. A. Edwards Italian Grand Opera Company, which opens for a two months' season at the Princess Theater next week, arrived here from New York to-day, a little travel-worn but full of enthusiasm. Rehearsals began immediately under Signor G. Merola, though Samueloff, the dramatic tenor, is still on the Atlantic. He will cross the continent, however, in time for the opening performance of "Aida." The company numbers seventy-six, but many additions to chorus and orchestra will be made here. While the productions may not be up to the Hammerstein standard, they promise to be excellent for the price. At any rate, every one welcomes the change from "Piff, Paff, Pouf," now drawing to a close at the Princess, to "Aida," "La Traviata," "Fedora" and "Cavalleria," doubled with "I Pagliacci," comprise the first week's bill.

Mendelssohn's "Elijah" was sung in the First Congregational Church of Oakland on Sunday night, under the direction of Alexander Stewart, choirmaster of the church. The soloists were Henry L. Perry, baritone, who has just returned from London, after studying under Santley, Grace Davis Northrup, soprano; Mrs. Carroll Nicholson, contralto, and Carl Anderson, tenor. Virginia de Fremery was organist. H. C. T.

Medal with Miss Bach's Diploma

At the commencement exercises given in Mendelssohn Hall by the Institute of Musical Art, Dr. Frank Damrosch presented Henrietta Bach the artist's diploma for violin, and also gave her a silver medal, awarded by vote of the trustees. This is the first artist's diploma and medal given by the institute, which was founded four years ago with an endowment of \$500,000 by James Loeb, in honor of his mother.

HELEN ALLEN HUNT'S PUPILS

Boston Contralto Presents Students in Interesting Recital

BOSTON, June 14.—Pupils of Mrs. Helen Allen Hunt, contralto soloist and teacher of this city, gave a noteworthy recital in Pierce Hall, assisted by Lida J. Low, accompanist, last Saturday afternoon. Those who took part and their numbers follow:

Florence Penfield, soprano, Daniels's "The Lady of Dreams"; Lillian Tripp, soprano, Dennee's "Sleep Little Baby of Mine"; Ruth Sleeper, mezzo-soprano, Handel's "O Sleep, Why Dost Thou Leave Me"; German's "Who'll Buy My Lavender"; Brahms's "The Sandman"; Lehmann's "The Cuckoo"; Helen Cobb, mezzo-soprano, Secchi's "Love Me or Not"; Rosamund Hunt, soprano, Gounod's "Sing, Smile, Slumber"; Helen Drinkwater, soprano, Ware's "Boat Song"; Manney's "I Love and the World Is Mine"; Eleanor Lovell, mezzo-soprano, Rosa's "Star Vicino"; Misses Drinkwater and Sleeper, Mendelssohn's duet, "I Waited for the Lord."

Rosamund Hunt has a particularly flexible soprano voice, which was displayed to excellent advantage in the Gounod number. Miss Sleeper's singing of the Handel number was also deserving of mention. Her singing furnished a fine exemplification of Mrs. Hunt's excellent method.

Mrs. Hunt will be in New York this week for the purpose of coaching with Mr. Luckstone. She expects to spend a portion of the Summer in the Green Mountains, and will also be at her Summer home at Weymouth, Mass. She has just closed one of her most successful seasons of teaching at Bradford Academy, Bradford, Mass., where she has charge of the vocal department. D. L. L.

Baltimore Piano Students in Concert

BALTIMORE, June 14.—An exhibition concert was given by the students of the European Conservatory of Music, J. H. Weinreich, director, at Lehmann's Hall, Thursday evening, before an appreciative audience. Piano concertos were excellently rendered by James Clifford, Ida Wirth, Edna Fischer and Edna Marburger, with accompaniment of second piano by Director Weinreich. The other piano participants were Joseph Schreiber, Mildred Ruth Herman Praetorius, Dorothy Parker, Jeannette Murphy, Sidonia Klein, Bessie London, John Bancia, Ruth Foard, Edna Saks, Lillian Boehl, Sadie Edlavitch and Miriam Klein.

The vocal numbers included W. G. Owst's "Slumber Song," which was finely sung by Josephine Lachmar, mezzo-soprano. This is the tenth season of the Conservatory. W. J. R.

B. O. Klein's Quintet to Be Performed

One of the principal concerts given during the New York Music Teachers' Convention will be that on the evening of June 30, when Bruno Oscar Klein, piano; Shanna Cumming, soprano; Karl Klein, violin; Leo Schulz, cello, and Hermann Dutschke, horn, will appear. Mr. Klein's quintet, for piano, soprano, violin, cello and horn, in B flat minor, will be given. It made a sensation a few years ago on account of the new combination and the excellence of its invention and workmanship, and was highly spoken of by the critics. The concert will begin with the great Beethoven Trio in D Major, op. 70, No. 1; solos by Mme. Cumming, Karl Klein and Leo Schulz complete the program.

Max Reger has dedicated his new Prelude and Fugue for the violin alone to Henri Marteau in commemoration of that violinist's silver jubilee.

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WODELL PUPILS IN BOSTON CONCERT



On the Left, Elleda Perley; in the Center, St. Clair Wodell, and on the Right, May E. Bews, All Pupils of Frederick W. Wodell, the Boston Teacher of Singing

Boston, June 14.—Frederick W. Wodell, conductor of the People's Choral Union and one of Boston's well-known teachers of singing, left last week for a Canadian and Western tour, which will occupy the larger part of the Summer. He will teach a Summer school term in Montreal, and has been engaged to do some special work there with a large choir in one of the leading churches. Later he will go West on an extended tour.

Before closing his studios here for the season an interesting musicale was given by some of Mr. Wodell's advanced pupils, including his son, St. Clair Wodell, who has a basso cantante of exceptionally fine quality, and who is now singing in the quartet of Trinity Episcopal Church, Newton Center, Mass.

Those who took part in the concert and their numbers follow:

Gounod's "Lovely Flowers I Pray," from "Faust," Marguerite L. Holbrook; Handel's "Rejoice Greatly," from "Messiah," Louise Carmody; Mendelssohn's "If With All Your Hearts," from "Elijah," Timothy B. Pardee; Costa's "I Will Extol Thee," from "Eli," Mrs. W. B. Conant; Haydn's "Now Heaven in Fullst Glory," from "Creation," St. Clair A. Wodell; Tchaikowsky's "Farewell Ye Hills," from "Joan of Arc," Mary F. Fraser; Donizetti's "O Luce di Quest' Anima," from "Linda," May E. Bews; Weber's "Softly Sighs," from "Der Freischütz," Carolyn L. Fisk; Spohr's "Bright Star of Night," T. M. Gunn.

Miss Bews has a beautiful, pure, high, lyric soprano voice, and sings artistically. She has studied exclusively with Mr. Wodell and has been his pupil for the past four years. She is now soloist at Epworth Methodist Church, Cambridge, Mass. Miss Carmody has a full, rich voice with broad, high tones, and displayed remarkable fluency in the runs of the Handel air. Miss Fraser displays much dramatic quality in her tones, and was most effective in the Tchaikowsky number. The shading and phrasing by Mr. Wodell in the selection from "The Creation" was rather remarkable for so young a singer. Mr. Pardee has a most promising tenor voice, lyric in character, yet possessing virility. Mrs. Conant has a genuine oratorio voice of warmth and breadth. Miss Fisk displayed her artistic singing at the recent concert of the Choral Union, when she took the second soprano part in the "Hymn of Praise." Mr. Gunn has a genuine low bass, although his upper tones are especially well managed and musical, particularly in softer

passages. Miss Holbrook has a lyric soprano that is already flexible and fluent. D. L. L.

GRAND FORKS GALA FETE

City's Oratorio Society Present Leading Artists as Soloists

GRAND FORKS, N. DAK., May 29.—The third annual May Music Festival occupied the attention of this city on May 26 and 27.

On the afternoon of the former date Louise Ormsby was the bright particular star of an artists' recital, and her splendid soprano was well associated with contralto Esther May Plumb, tenor Garnett Hedge, basso Arthur Middleton, harpist H. J. Williams, the eminent violinist Richard Czerwony, cellist Carlo Fischer and pianist Cora Hulburd.

In the evening the Minneapolis Symphony, under the direction of Emil Oberhoffer, rendered several numbers, after which Thomas's cantata, "The Swan and the Skylark," was rendered by soloists Misses Ormsby and Plumb and Messrs. Hedge and Middleton, accompanied by the orchestra and the Grand Forks Oratorio Society, George A. Stout conducting.

On the following afternoon the orchestra gave another concert, assisted by Misses Plumb and Hulburd and Mr. Hedge. Mendelssohn's "Elijah," with the orchestra and the oratorio society, brought the festival to its close. The soloists were Misses Ormsby, Plumb and Leonard and Messrs. Hedge and Middleton.

A feature was the opening of the large new auditorium, the future home of the Oratorio Society. The building was commenced one month before the festival, as no other place could be secured. Its acoustics are pronounced perfect. It is an ornament to the city.

Bauer to Tour America in 1910-1911

Boston, June 9.—Harold Bauer, the distinguished pianist, has just written from Paris, where he is exceedingly busy this season, to Henry L. Mason, chairman of the Board of Directors of the Mason & Hamlin Co., this city, that he will come to America again in 1910 and will begin a tour in the Autumn of that year. He will be

under the management of Loudon Charlton, of New York. Musicians and the musical public will be glad to learn of the intended return of this popular pianist. During the coming season Bauer is to tour Holland, Spain and Russia. D. L. L.

CONNELL WINS FAVOR ABROAD

American Basso Has Appeared with Leading European Organizations

Horatio Connell, the American baritone, has been reaping much merited praise from the critics on the "other side." The fact that he has spent the last eight years there, most of that time passed in England and making annual tours in Germany and Austria, has served to make music lovers acquainted with his abilities.

In Germany his interpretation of *lieder*, especially those of Brahms, has brought him high encomiums. He was no less successful in opera, but on advice of Dr. Richter, who especially admires his *lieder* singing, he returned to the concert stage.

As an oratorio singer he is rated as having few equals. He has appeared as soloist with the London Symphony, Henry Wood's Orchestra, Halle Orchestra, of Manchester, conducted by Dr. Richter; the Liverpool Symphony, and others.

His managers, Haensel & Jones, announce that he will be available for recital, concert and oratorio engagements from November, 1909, to May, 1910.

HUMPHREY PUPILS IN RECITAL

Advanced Students of Buffalo Teacher Show Gratifying Progress

BUFFALO, N. Y., June 14.—Frances Helen Humphrey presented a number of her advanced pupils at a musicale given at Loud Hall recently before an audience of invited guests. Frank Riley opened the program with a baritone aria from Verdi, following with selections from the works of Wagner and Massenet. His voice is vibrant and sympathetic and is much ornamented by musical understanding. A group of songs closed his part of the entertainment, which was an auspicious beginning for the treats to come.

Hazel Dickman found good mediums for her lovely mezzo in operatic airs of Massenet, Thomas and Donizetti.

Julia Baur, who has a strong, rich contralto, sang well a number from "Samson et Delilah" and songs of Denza and Tosti.

Katherine Kronenberg delighted by her soprano voice in the "Bell Song," from "Lakme," and other numbers.

Dr. Prescott Le Breton substantiated his reputation as a good accompanist.

Mme. Humphries sails on *La Provence* for her annual trip abroad.

Sammarco's Success at Covent Garden

Mario Sammarco is described by one London music critic as "the most popular opera artist now singing in London." He is having a busy season, having already appeared in "Pagliacci," "La Tosca," "Madama Butterfly," "La Traviata," etc., and is rehearsing in Erlanger's "Tess," shortly to be produced with Mme. Destinn in the title rôle.

How piano teachers fare financially in the smaller German cities may be inferred from an advertisement now appearing in German papers, in which the municipal conservatory of Liegnitz offers a yearly guarantee of \$300 as a bait to a good "concert pianist"!

Geraldine Farrar has been consulting Jules Massenet regarding the rôle of *Charlotte* in "Werther," which she is to sing at

the Metropolitan next season. Later she will confer with Humperdinck about the principal female rôle in his "The Children of the King."

Fortune smiles just now on the Greek composer, Spiro Samara. His opera, "Rhea," has been winning successes in Rome and Parma, while a recent production of his "Mademoiselle de Belle-Isle," at the Berlin Komische Oper, has been one of the sensations of the Berlin season.

A French paper offers its readers the astounding information that Alessandro Bonci, the Italian tenor, made a great success in "Die Walküre" and "Götterdämmerung" at the Metropolitan last Winter! Verily, one must go away to hear the most interesting home news.

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Macmillen Scores European Hit!

Numerous Engagements for next year follow Sensational Successes in Leading Continental Capitals—will not return to America in 1909-10.

[Wiener Tageblatt, Feb. 13, 1909.]

VIOLIN CONCERT BY FRANCIS MACMILLEN

A new man, and a man of the New World, a young violinist, made his debut in the large hall of the Musical Association yesterday. People were on the lookout, because however large our export of artists to America may be, our artistic relations with the Union are quite onesided. The amount of talent brought in is very slight. Although a good reputation preceded Francis Macmillen, he having obtained very fine successes in Paris, London, and especially in Berlin, people were nevertheless sceptically inclined towards him at the beginning. We must confess that we were rather anxious with regard to the "too much" technique. The scarcely-more-than-twenty-year-old artist was, however, nothing of a bluffer. Boyishly tender and with a tendency to the ideal, his playing is like his appearance: at the same time, however, full of genuine artistic earnestness. Francis Macmillen came as a serious artist. Three great violin concertos he gave: Mendelssohn, Goldmark and Paganini, with the Vienna Tonkünstler Orchestra, under the direction of Nedbals. In the Mendelssohn, he was somewhat disturbed, through the orchestra being momentarily a little behind. In the Goldmark, however, Macmillen was in full possession of his powers. One hears seldom this wonderful concerto, so beautifully rendered. Macmillen's tone is like his Stradivarius, altogether noble, singing and full of warmth. His cantilena is of the sweetest susceptibility—a strong lyrical talent. In the finale, he terminated brilliantly. He has a soul of even temperament, his technique is careful, conscientious and is far above the average of virtuosos, and he does not look like one who will remain stationary.

The Vienna success was decisive, great. The public, whom Macmillen conquered from the first moment, obtained from him three encores. First, the Moise Fantaisie, then the Dvorak "Humoresque," and a Mozart Minuet, which Macmillen rendered charmingly and with graceful temperament. The large hall of the Musical Association was filled, and this in the case of debutants, is one of the very rarest occurrences. The whole musical public of Vienna, and numerous representatives of the American colony, gave the young artist an extraordinary warm and almost stormy reception.

[Neue Freie Presse, Feb. 23, 1909.]

Francis Macmillen has given his recital with the Tonkünstler-Orchestra in the great Hall of the Musical Society and has also made good here the reputation he enjoys in America and Germany. His execution is of a pleasing mellowness and smooth technique, and his rendering of the Mendelssohn Concerto gave the impression of a sound, well thought out piece of work, which the audience recognized by hearty applause.

[Neuigkeits, Welt Blatt, Feb. 16, 1909.]

An American visitor, the Violin Virtuoso Francis Macmillen, made a most successful debut at a concert held in the Hall of the Musical Society on the 12th inst. His eyes, deep set in his Schiller-like head, sparkle at times with fire without the player falling into ecstasy; he remains calm even in the most intricate passages, thereby holding his artistic execution under complete control. He is a Musician through and through, scorning all clap-trap aid. For him it is sufficient to give an accurate rendering of the piece.

[Wiener Allgemeine Zeitung, Feb. 20, 1909.]

Francis Macmillen's fine presence is quite unknown in Vienna, but the sympathetic young man is on the right road to make many friends here. He employed Mendelssohn's Concerto as his introductory piece. The Artist was at first slightly nervous, which somewhat cramped his warm, soft tones. After this, however, the ice was broken; in the Goldmark Concerto Macmillen showed he possessed qualities of real value; as his self-possession grew, so the confidence and delight of his hearers increased, until the evening was brought to an end in complete victory. There is no question of it, it was rapturous success.

[Wiener Allgemeine Zeitung, March 20, 1909.]

Francis Macmillen has again won success in his second appearance. Free from all bonds of "stage-nervousness," he created the happiest impression with his sweet, caressing tone, with his faultlessly pure intonation, and his tasteful phrasing. We were only able to hear the Mozart Concerto in E-sharp, but just this number, which lays the most subtle claims on the taste of the artist afforded us convincing proof of Macmillen's ability. His career is now in full swing, and there lies before him great and genuine success.

[Neues Wiener Tageblatt, Feb. 25, 1909.]

The American Violinist, Francis Macmillen, celebrated a spontaneous triumph with Mozart's "Minuet," Dvorak's "Humoresque," and the Moses-Variations on the G-string by Paganini. His fine style, his fulminating technique, together with a graceful modesty of manner, drew a storm of sympathetic applause from his hearers, who were untiring in their calls for the young artist.

[The Times, of Thursday April 15th.]

MR. MACMILLEN'S CONCERT

The good qualities of Mr. Macmillen's playing are of the attractive kind, which make an immediate impression upon an audience. His clear, suave tone in cantabile passages contrasts effectively with the impulsive energy with which he uses his bow in brilliant ones. His tone is very powerful, to which he adds incisive phrasing, and the agility of his left hand technique makes his hearers marvel.

[The Standard, April 15th.]

GIFTED AMERICAN VIOLINIST

Although Mr. Francis Macmillen has been absent from England for some three years, his name and talents had apparently not been forgotten, for Queen's Hall was filled in every part last night on the occasion of the young American violinist's re-appearance. As his playing called forth general praise when he was last in London, Mr. Macmillen had no prejudices to remove. It was just a question as to whether he would achieve all that he promised when he next came among us.

That he has done so, to a remarkable degree, was amply proved last night. In short, America has reason to be proud of her representative violin virtuoso, and all the more so because Mr. Macmillen combines the highest artistic aims with his natural executive faculty. If there is one particular outstanding impression left of his playing it is that there is much more in reserve than has been expressed. This artistic restraint, for the time being, doubtless disappoints many whose pleasure is in the obvious but such listeners have only to wait till their turn comes, so to speak, and Mr. Macmillen, the virtuoso, will supply, with an ease that is unsurpassed by living violinists, all that sensation-lovers may require.

In the Mendelssohn Concerto which opened the programme, the young violinist gave the first movement in a somewhat too guarded spirit. The slow movement was, however, exquisitely played. This made a fine contrast to the rapid pace at which he took the finale.

Goldmark's Concerto in A-minor showed Mr. Macmillen in many fine moments of artistic fancy and executive skill.

A brilliant accent of Vieuxtemps' popular Concerto in D-minor brought the concert to a close, and the concert-giver received an enthusiastic ovation from the audience.

[The Daily Mail, April 15th.]

NOTED VIOLINIST'S RETURN

Time rings its changes on us all, but rarely to better advantage than in the case of the young American violinist, Francis Macmillen, who last night made his re-appearance at the Queen's Hall. In fine, he is as different a player from the Macmillen who left us two years ago as one could imagine. His execution is neat and sure, his tone firm and liquid, and there is a certain individuality about his readings of classical works which is refreshing to listen to.

[The Daily Telegraph, of Wednesday, May 5th.]

Since Mr. Macmillen's last visit to London he has advanced a goodly distance along the road to artistic development and to have acquired in cantabile playing a beauty of tone and a degree of expressiveness which were not formerly his to command. Yet this artist still revels, seemingly, in the display of his technical address and agility. Wieniawski's D-minor Concerto is of the virtuoso order of music, and certainly the interpreter on this occasion gave all possible effect to the work on this side of the account, but also, it may be added, laying due stress on the sentiment of the slow movement. However, Mr. Macmillen's programme contained a judicious admixture of the classical, and enabled him to exhibit his capacity to deal fluently with the old-time graces of Mozart.

[The Westminster Gazette, April 15th.]

Mr. Francis Macmillen made his re-appearance in London last night, and he has evidently come back to us all the better equipped. His playing is characterized no less by its technical facility and brilliance than by the authority and distinction of his style. His tone is overpoweringly big, and is very bright and pure, and without any forcing he contrives to make every note tell; even in the most trying passages his tone never loses its quality, while his intonation is consistently true. There is no denying the amount of success which attended Mr. Macmillen's efforts. In every instance he played with remarkable aplomb and telling nervous energy so that he had no difficulty in carrying his hearers with him.

[Ernest Newman of The Birmingham Daily Post of Friday, May 21st.]

Macmillen, the young American violinist, is an enormously capable young player. He has excellent virtues, a pure and very large tone, a genuinely personal way of feeling his music, plenty of fire and real eloquence in his phrasing of lyrical passages. His performance of the Mendelssohn concerto was an exceptionally able one. The "Moses" Fantasia of Paganini, gave him a chance to show us his great technical mastery. His bowing was particularly firm and easy.

[The Birmingham Daily Mail, of Friday, May 21st.]

Mr. Francis Macmillen is a thorough artist a violinist of the very first rank, and kept the audience spell-bound by his magnificent performance of Mendelssohn's Violin Concerto. His playing strongly called to mind the late Senor Sarasate's treatment of the concerto, in his palmy days, and also that of Wieniawski in finish and fascinating ease. One became conscious that the exquisite strains of this unique concerto flowed on with the fluency of inspired grandeur. There was sweetness and mellowness in his tone that appealed to the senses, and in the way of technical mastery his performance revealed the finest of mechanism. In the second part of the programme he gave a composition of his own, which will shortly be published, entitled "Causerie," for muted strings. It is a dainty, melodious trifle, and was played with much charm. It was followed by Paganini's "Moise Fantasia," for the G string only. Harmonics and scale passages were given with purity of tone and bravura.

[The Manchester Guardian, April 16th.]

Mr. Macmillen belongs to those artists who shine more by sweetness of tone and delicacy of phrase and manner than by the spontaneous strength of power and passion. But both in style and technique he has made a great advance, and by more sincerity and repose in his interpretation a stronger appeal. The Andante of the Mendelssohn Concerto he played with due tenderness, and in the slow movement of the Goldmark Concerto, his interpretation had these qualities to a marked degree. Fluency and dash were always at his call, and the rapid arpeggios, the double stoppings, and the rushes and the ingenious devices of the quick movements, and especially the cadenzas, found him ready and apt to attain the necessary effect and generally maintain a just balance of clearness, energy and charm.

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ECHOES OF MUSIC ABROAD

June Birthdays for Strauss, Elgar and Weingartner—Paris Conservatoire Prize-Winners Play for Formidable Jury in Diemer Competition—Yvette Guilbert's Experience at an English Country Seat—Londoner Asks for Combinations of Piano Stars—French Opera and French Tenors at Covent Garden—More Laurels for Olga Samaroff and Francis Macmillen.

THREE of the most illustrious men in the music world have been receiving birthday congratulations since the month began. On June 2 Sir Edward Elgar, who waited until he had accumulated the experiences of half a century before giving to the world a symphony, entered upon his fifty-third year. It was on the day on which he attained the dignity of six years, in 1863, that, at Zara, in Dalmatia, Felix Weingartner was ushered into the world that was to hail him as one of its great conductors and refuse to take him seriously as a composer—excepting in the smaller art forms, as the song.

All last Friday Richard Strauss was kept busily occupied acknowledging the congratulations that poured in upon him on reaching the forty-fifth anniversary of his debut in the Munich horn-player's home. There were all sorts of good wishes for the future, too, of course, and some of his friends were even rash enough—not to say misanthropic—to hope he would give the world many more "Salomés" and "Elektras."

FOR sixteen hours—spread, however, over two days—the jury of "high-brows" pictured on this page listened to the men pianists, winners of first prizes at the Paris Conservatoire during the last ten years, who competed a few weeks ago in Paris for Louis Diemer's prize of \$800. This was the third of these contests, which were instituted in 1903 and are held at intervals of three years.

On the first day all of the eight candidates played Beethoven's "Appassionata" Sonata and Schumann's "Etudes Symphoniques"; the second day four shorter pieces were required of them, three chosen from a specified list of Chopin's works, the fourth either Liszt's "La Clochette" or the "Etude en forme de valse," by Saint-Saëns.

It was a prize-winner of 1901, Lortat-Jacob by name, who succeeded in playing the coveted 4,000 francs into his pockets, but one de Francmesnil, of 1905, was so close a second that an anonymous donor substantiated the "honorable mention" the judges granted him with an unexpected 2,000 francs. All of the competitors were pronounced accomplished executants, but individuality of feeling and expression was found in few of them.

After all, a competition of such a nature as this, of any kind in fact, cannot be regarded as a fair test. The presence of the critic, especially in the plural, affects different temperaments differently. Often it happens that the most deserving of recognition are the first to lose their heads and go down to defeat before inferiors, who eke out a meagre endowment of talent with a superabundance of self-confidence.

And where could a jury be found better calculated to strike terror to the hearts—to say nothing of the fingers—of susceptible young pianists than the one M. Diemer gathered about him this year? Of well-known concert pianists, for instance, there were Moriz Rosenthal, Harold Bauer, Raoul Pugno, Moriz Moszkowski and the Belgian, Arthur de Greef; then there were Albert Lavignac, of the Conservatoire, Camille Chevillard, the celebrated conductor, Paul Vidal, conductor at the Paris Opéra, Xavier Leroux, the opera composer and director of the Conservatoire Femina-Musica, and Jean Batalla, Auguste Pierret and the Spaniard, Granados, with Gabriel Fauré as the chairman and Fernand Bourgeat as the secretary.

BOTH Olga Samaroff and Francis Macmillen are literally basking in the sunny warmth of public favor in Europe just now. London and Paris have risen to these

American artists as unanimously as the other centers on their respective tours. The Texas pianist has been making a specialty of the Tchaikowsky Concerto in B flat minor, as also of the Grieg Concerto, both of which are strikingly adapted to her temperament.

Mr. Macmillen has been steadily broadening his list of concerted works until he now has a formidable repertoire of compositions in the larger forms at his command—a

thought that the Manhattan cast, with one or two exceptions, could not be duplicated elsewhere, but the composer, who himself called Mary Garden *l'inoubliable Mélisande*, seems to have made another find for his unique work in Rose Féart, of the Paris Opéra, "fascinating, delicate, poetical, fragile," as the *Daily Telegraph* describes her. The French tenor Warnery as *Pelléas*, Bourbon of the Brussels Théâtre de la Monnaie as *Goland* and Marcoux as the old *Arkel* seem to have profited to the same extent by the coaching of Debussy and Conductor Campanini in double harness.

Nor do the reviewers forget to praise what they call "the remarkable *Yniold*" of little Miss Trentini and the *Doctor* of Armand Crabbé, the only representatives, besides Campanini, of the Manhattan production.

The season has been prolific in new and untried and, therefore, inexpensive singers. A débutante who justified her engagement by her singing in the main part of Gluck's "Armide" recently was Mary Béal, hitherto an absolute stranger to the stage, who will be at the Théâtre de la Monnaie, Brussels,

with characteristic gusto an experience she once had while giving an entertainment at the country house of a prominent English family.

The program was over, she had done all she had agreed to do—in fact, she had added two or three extra songs as encore numbers—when one of the guests strolled up to her and languidly drawled: "Oh, why don't you do some more? Please do. You know, we are really not a bit tired."

RECITALS of music for two pianos given by two sisters named Cecilia and Elsa Satz have conjured up before a London critic with more imagination than forethought visions of the "delightful possibilities" of concerts of this kind by selected teams of the greatest stars of the keyboard.

"If a couple of fine pianists could be induced to indulge in pianoforte duetting on two instruments," he suggests, "the ordinary monotony of lengthy recitals might be less noticeable. The combined talents, for instance, of Godowsky and Busoni, or Pachmann and Pugno, or Bauer and Sauer, would surely evolve something particularly exciting."



A NOTABLE GROUP: THE JURY IN THE DIEMER COMPETITION IN PARIS

Seated in the front row, from left to right of the spectator, are Moriz Rosenthal, Raoul Pugno, Gabriel Fauré, Louis Diemer, Albert Lavignac. Standing behind, from left to right, are Fernand Bourgeat, Arthur de Greef, Paul Vidal, Harold Bauer, Jean Batalla, Camille Chevillard, Auguste Pierret, Xavier Leroux, M. Granados and Moriz Moszkowski. These are the men who sat in judgment on the playing of the candidates in the third triennial competition, which was held this year, for the prize of \$800 offered by Louis Diemer, the veteran French pianist. This contest is open to all men pianists that have won first prize at the Paris Conservatoire during the ten years before it is held. It is designed to encourage self-development in the Conservatoire prize-winners after they have gone forth from the classroom armed with the technical equipment and the foundation for musical culture that they have there received.

répertoire such as few of his contemporaries more advanced in years and experience can boast.

THOUGH "Pelléas et Mélisande" has not proved quite so great a success from the box-office viewpoint as "Samson et Dalila"—which has rivalled the Tétrazini and Destinn nights—the Debussy music-drama is, nevertheless, the sensation of the season thus far at Covent Garden. The expected arraignment of the alleged immorality or unmorality of the Maeterlinck play, supposedly idealized by the Debussy setting, has been duly forthcoming in letters to the London press, but the Debussysites and the "near-Debussysites" are revelling in the opportunity to hear a work they have long demanded.

On all sides the production is praised as "an artistic triumph only too rarely equalled in recent years." Most of us have

next season. Marie Kousnietzoff, the Russian soprano with the Madonna face, who is liked by the Paris public, made her first London appearance in "Faust."

The new French tenors are surprisingly plentiful. Fontaine's engagement having come to an end, to nobody's regret, *Dalila* Kirkby-Lunn was given a handsome new *Samson* the other evening in M. Affré, who has since sung *Faust* with even better results, as his voice is essentially lyric. Charles Dalmorès, delayed by Continental engagements, is yet to come as the French tenor climax.

At present rehearsals of "Louise" are the order of the day. Mme. Edvina, who has essayed only *Marguerite* as yet, will be the French workingman's daughter.

YVETTE GUILBERT, the French *di-seuse*, who is one of London's concert visitors this season, has been relating

Such glaring miscasting of combinations has not escaped the attention of one of his colleagues, who, while of the opinion that the suggestion is worthy of serious consideration, points out that except for rhyming purposes, the alliance of Bauer and Sauer would be far from ideal. Similarly, "while appreciating the alliterative allurements of 'Pachmann and Pugno' the reflection comes that the former would feel more at home in the society of Godowsky, whom he once artfully described as the 'second greatest' living pianist."

The unsuspecting causes of this profitless speculation have given two programs in London this Spring of the music to which they have devoted special study. The first contained Brahms's Variations on a Theme of Haydn, the Saint-Saëns Variations on a Beethoven Theme and the

(Continued on next page)

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Schumann-Reinecke "Alpenfee" Impromptu. At the second recital they played Mozart's Sonata in D, Grieg's Romance in F, a Pastorale by Algernon Ashton and Liszt's Twelfth Rhapsody as arranged for two pianos by Karg-Elert.

* * *

If you are a pianist and if you expect ever to give a "historical recital" you may obtain a few hints, both positively and negatively, by perusing the program set before an audience of Londoners one day last week by a pianist named Frederick Dawson.

In the first part Bach's Chromatic Fantasy and Fugue, Beethoven's Sonata in C minor, op. 111, and Schumann's "Carnaval" were played to represent respectively the contrapuntal, classical and romantic periods. In Part II an attempt was made "to illustrate the progress of the art of pianoforte writing." Accordingly, three harpsichord composers were first represented, Scarlatti by a Lesson in A major, Leonardo Leo by an Arietta, Daquin by "Le Coucou."

After these came the writers for the pianoforte proper and the program ran: Adagio in B minor, Mozart; Etude in Octaves from "Gradus ad Parnassum," Clementi; Etude in D minor, Cramer; Etude in G major, op. 70, No. 3, Moscheles; two Songs Without Words, op. 30, No. 6, and the "Spinning Song," Mendelssohn; two Etudes in C sharp minor, op. 10, No. 4, and in A flat, No. 2 of the "Trois Nouvelles Etudes," and the Scherzo in C sharp minor, Chopin; Intermezzo in E flat minor, op. 118, No. 6, Brahms; Impromptu, op. 7, and Toccata, op. 35, Henselt; "Der Erl-König," Schubert-Liszt; Intermezzo in F minor, op. 36, No. 12, Arensky; "Clair de Lune" from the "Suite Bergamasque," Debussy; "Rhapsodie Hongroise," No. 10, Liszt.

* * *

As a belated feature of the recent celebration of the silver jubilee of Henri Marteau's career before the public, the Berlin Tonkünstler-Verein arranged a Marteau Evening in the concert hall of the Royal High School of Music, Charlotten-

burg. The program was made up entirely of compositions by the popular Swiss violinist, whose distinction as a concert player has somewhat obscured his creative talent.

The principal works offered were a string quartet in D flat major, which has had several public performances, but has been revised lately by the composer, and a quintet in A major for clarinet and string quartet, a novelty for Berlin. Between these the more familiar "Songs with String Quartet Accompaniment" were sung by Eva Lessmann, daughter of Dr. Otto Lessmann, the critic, who has just been made an Officer of the Order of the Roumanian Crown by King Charles of Roumania.

Marteanu is high in favor with the Berliners, but even the kid-gloved criticism of his admirers cannot disguise the fact that he is not yet a great composer. The suspicion will not down that it is a case of "Shoemaker, stick to your last."

* * *

WHAT Dan Godfrey and the municipal orchestra he conducts have offered to the residents of Bournemouth and its population of visitors during the past year, is held up as an example to all other resorts of the kind by the London Daily Telegraph. Between last October and the season's close on May 15 thirty-two symphony concerts and thirty supplementary classical programs were given. At these concerts 226 works, sixty-one of them home-made, were played.

It was not music of the light and airy variety that was offered to Bournemouth proper and the swarms of strangers within its gates. Conductor Godfrey and his orchestra again asked their audiences to take their music seriously and the response was more encouraging than ever. The season's list boasted eight Beethoven symphonies, four each by Haydn and Mozart, three of Schumann's, two of Schubert's, the four of Brahms, the Dvorák "New World" and the usual Tchaikowsky representation, as well as such works as Berlioz's "Harold in Italy," Strauss's "Don Juan" and "Tod und Verklärung," and Debussy's "L'Après Midi d'un Faune." British composers drawn

upon included Elgar, Cowen, Stanford, Hamilton Harty, Rutland Boughton, Balfour Gardiner and Norman O'Neill.

J. L. H.

YOUNG CONTRALTO WHO IS WINNING FAVOR IN CONCERT AND RECITAL



ROSE BRYANT

As a young contralto of great worth, Rose Bryant has demonstrated her worthiness to be classed among the most successful oratorio and concert artists. Since her return after several years of European study she has not only had numerous and important engagements, but has created very favorable impressions everywhere. Among the organizations with which she has appeared are the New York Symphony, Boston Festival Orchestra, Brooklyn Oratorio Society, New York Mendelssohn Glee Club, Boston Cecilia Society and the New York Musical Art Society.

As a Brooklyn journal has mentioned, she shows "temperament and a true contralto in color and timbre." Her high and low tones are equally clear, round and full, and contain a fine sustaining quality.

"A delight to the ear and eye alike," declared a Meriden, Conn., critic, "her numbers are given with that charm of tone color which has made her such a force to be reckoned with in the musical world."

MRS. CHILD TO CLOSE STUDIO

Boston Contralto Will End Her Season's Work Next Week

Boston, June 14.—Mrs. Bertha Cushing Child, contralto, will close her studio next week and will spend July at Falmouth, Mass., later in the season going to Manhattan, Mass. She has been particularly successful in her recitals and concerts this season, which have been more numerous than at any time since she returned to Boston several seasons ago. She has also been devoting considerable attention to teaching in Boston, and has also had charge of the music department at the Quincy Mansion School, an exclusive girls' seminary.

During the past season Mrs. Child has added to her repertoire several Jewish folk-songs which have created marked interest. The accompaniments for these songs, which contain strange, unusual and even weird melodies, have been arranged by Henry Giddeon, the organist. Mrs. Child, with Giddeon's assistance, first gave the songs at a recital in Potter Hall early in the season, and she has sung them several times since, including a recital at Phillips Brooks House at Harvard. She will probably add several other folk-songs to her repertoire for next season.

Mrs. Child's engagements in May included a recital in Canton, Mass.; a concert for the Copley Society, Boston; a group of songs in the Café Chantant, given by the Professional Women's Club; a concert in Y. M. C. A. Hall, and a concert at the Franklin Union. She also sang at the graduation of nurses at the Deaconess Hospital and at a concert given by the Dorchester Men's Club, where Mrs. Hibbard, wife of the Mayor of Boston, gave a reading. Her other engagements included an appearance as soloist in a production of "Elijah," by the Choral Society in Hornell, N. Y.

D. L. L.

Its Success a Matter of Merit

BALTIMORE, Md., June 8, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find my check. Your paper is most interesting and praiseworthy. I need not wish you success, because you will have success without my wishes. Your success is a matter of merit, well deserved. I wish you good health and a pleasant Summer.

JOSEPH PACHE.

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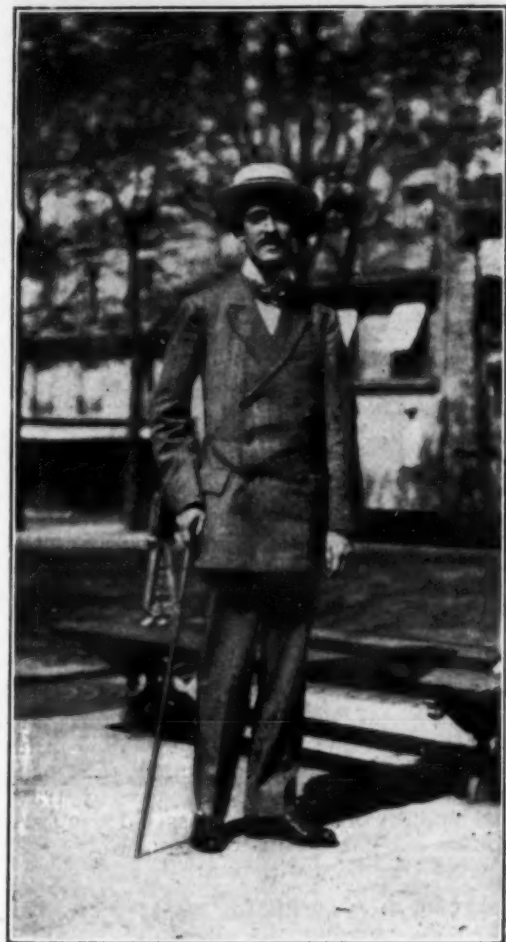
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TWO AMERICANS SCORE IN PARIS

Nina Fletcher, the Boston Violinist, and George Harris, Tenor, Son of Amherst College President, Win Distinction

PARIS, June 1.—During the last few years there has commenced to exist in America an independent standard for things artistic. We are even growing bold enough to recognize publicly a manifestation of



GEORGE HARRIS,

Son of the President of Amherst College and an Accomplished Singer

what seems good to us, so that it is not too sanguine to look forward to the day when Europe will receive our artists on the strength of their successes before our public as for so many years we have received their—and indeed our—artists on the strength of their successes abroad.

It is true, alas, that the beautiful canvas of Whistler's "Mother" belongs to the

state of France and that Macmonnies's Bacchanté dances under the horse chestnuts of the Luxembourg garden, but when Nina Fletcher, the violinist, came to Paris last month, for example, it was as a young artist upon whom had been bestowed the highest honor her own country had to give. Miss Fletcher arrived straight from her success as soloist with the Boston Symphony Orchestra, followed by the warm appreciation of an intelligent musical public, and it was as such a recognized young artist that she was received and enthusiastically congratulated by a Parisian public composed of such artists as Chevillard, Remy, of the Conservatoire; Harold Bauer and the Trio Chaigneau.

Miss Fletcher's first concert in France took place at the Salle des Agriculteurs last Tuesday, the program being given jointly with George Harris, who is one of the most superior American musicians it has been the good fortune of Paris to know. Seldom does one meet with so complete an artistic equipment as belongs to Miss Fletcher. A facile left-hand technic, a particularly strong bow arm, great warmth and color and feeling for nuances, a purity of interpretation, with never a concession to effect, a brilliance that can be both subtle and virile; all these things are hers, out of which will evolve, without doubt, the really great artist. Her interpretations are never trivial. She follows and clearly exposes the big lines with which a great work is drawn, not forgetting that thing which gives it heart and pulse. It is playing which lives, and which one day as the artist matures is bound to satisfy in still fuller measure. It is the French public which has placed its benediction upon the youth of Ysaye and of Thibaud, which has expressed itself as privileged to have heard this young artist in the dawn of her career.

Miss Fletcher will remain in Paris, where she is playing frequently, probably at least another year. She is coaching with Eduard Bron, with whom she worked when a student here.

Mr. Harris has a delightful high lyric tenor voice, with which he arrives, nevertheless, at some very interesting dramatic effects. He is to be counted upon always as a musician of the most exquisite taste and feeling. He has the natural, easy production that characterizes usually the singing of the most finished of Jean de Reszke's pupils, of whom Mr. Harris is one. His



Nina Fletcher, the Young American Violinist, Who Was Acclaimed at Her Recent Recital in Paris

musical training here has been of the most thorough order. He has almost lived in the studios of his master, profiting not only by the personal attention given him, but by all that it is possible to absorb from a constant study of other voices, their capabilities, their imperfections, their evolution.

Mr. Harris has had gratifying results from his teaching of English diction. He goes at this, with Americans as well as foreigners, in the same manner employed for

the singing diction of any other language, having invented a number of little tricks of his own whereby the language may be made at the time easier to sing and more comprehensible to an audience. Mr. Harris sailed last week for America, where he will join his father, George Harris, president of Amherst College, and the family returns then to Europe for travel together. In the Fall he will begin his concert and oratorio work in America. LOUISE LLEWELLYN.

Caruso Has a New Voice

If temporarily sans a voice through the medium of song, Caruso finds that he has one via the English press, and he has taken sufficient time between his frenzied denials of an operation on his precious person to indite a series of articles on singing. He says, with other things of more technical authority and interest: "Singers who use

their voices properly should be at the height of their talents at forty-five and keep their voices in full strength and virility up to at least fifty. At this latter age, or close after it, it would seem well to have earned the right to close one's career. A great artist ought to have the dignity to say farewell to the public when still in full possession of his powers and never let the world apprise him of his falling off."

Furnishes Valuable News

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NORTHFIELD, MINN., June 8, 1909.
To the Editor of MUSICAL AMERICA:
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H. L. Mason Hears T. A. Hoeck Perform

BOSTON, June 14.—Henry L. Mason, chairman of the Board of Directors of the Mason & Hamlin Co., received a call last week from Theodor A. Hoeck, who is a Scotchman by birth and a pupil of Leschetizky, and who is now a teacher in New York City. Mr. Hoeck played several of

his own compositions to Mr. Mason, which the latter characterized as possessing unusual beauty and charm. Mr. Hoeck was a co-pupil with Paderewski at the time the latter was studying with Leschetizky.

D. L. L.

Pauline Donalda, the Canadian soprano, has been making guest appearances in France and Belgium.

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New York, Saturday, June 19, 1909

Wake Up, Mr. Wilson!

Few Americans realize the size of this country. In Germany a Bayreuth starts off in a blaze of glory, and is known from one end of the world to the other. In the United States a great festival can see decades of growth before people a little to the west or east of it become aware of its existence. The great Jinks of the Bohemian Club of San Francisco began its career more than thirty years ago. The Bach Festival at Bethlehem had arrived at an extraordinary perfection before it was discovered by the outside world.

Now folks are beginning to hear of Norfolk, Conn., and the great and accumulated work of the past ten years accomplished by Mr. and Mrs. Stoeckel. Some account of this work was given in last week's issue of MUSICAL AMERICA.

It is one of the great pleasures of life to announce and commend such a thoroughly magnificent work as that of Mr. and Mrs. Stoeckel. They understand the truly royal way of doing things, with devotion to high ends and without ostentation. The plan which they have developed has enormous possibilities, and should be one of the loftiest expressions of American civilization. The Norfolk idea is timely. Now, if ever, is the time to ingrain the love of music into the fiber of American life, to make musical effort and aspiration so habitual that nothing but continual growth and advancement toward a splendid musical civilization can happen.

Unfortunately men of great wealth are too often hopelessly whimsical in their benefactions to art, and in the indulgence of their tastes. They crave the reputation of owning certain expensive works of art. They want things for themselves, not for their community. Mr. Stoeckel is a leader of the new type, whose citizenship is as great as his love of the beautiful.

One is not always best known by his disciples. When Oscar Wilde once stepped upon old Music Hall stage in Boston, clad in ordinary evening dress, he was surprised to see himself confronted by a phalanx of Harvard students occupying the entire two front rows, who rose as the lecturer entered, each wearing an enormous sunflower. Looking at them for an instant the leader of the aesthetes said, "If these are my disciples, pray deliver me from them," and proceeded with the lecture.

In an article on the history and significance and the aims of the Norfolk Festival in the *Musician* for June, Mr. Arthur B.

Wilson expresses several things in a challenging manner apparently entirely foreign to the attitude of Mr. Stoeckel himself—things which one is not inclined to let pass without a word of query or rectification. The idea of a commission instead of a prize competition undoubtedly has some great advantages; but Mr. Wilson's assurance in assuming that a commission for a musical work is unquestionably better in every respect than a prize competition is a little unnecessarily positive. Greater freedom is undoubtedly given to the composer by this plan, as he has no restrictions as to time limit or form of the composition. Such freedom is, however, not without the possibility of abuse. The composer is not competing. He knows himself to be the only one in the race. The truly great creative soul will suffer no harm from this; in fact, it will thus be inspired to the loftiest effort. A soul that is great only "in spots" may not rise to its best under such a plan—in fact, there may be some falling from grace. Success is so easy, however much earlier success may have been hard-wrung, that, in view of the honorarium in sight at the completion of the work, the composer might be tempted to undue haste in its completion. Naturally the men who choose whom they will honor with the commission will select only those composers who in their opinion are above any such laxity of the ideal.

But precisely this last fact brings us to a greater objection, which is that under this plan it is virtually inevitable that the commission must go to a composer of established reputation.

There is practically no hope for any one except the composer who has reached the top, and he is the one who needs the help least. From the standpoint of the inculcation of musical appreciation, of the elevation of the musical life of a large community, the Norfolk plan is universally helpful and democratic. But from the composer's standpoint it lacks democracy, and possesses a necessary element of exclusiveness which is discouraging to the composer at large.

If the plan should become very general, and a great many commissions should be established throughout the land, the matter would wear a different aspect. Every composer attaining to a notable excellence, whoever and wherever he was, would thus feel that his turn might not be far away. But while the plan is not in active operation in many parts of the country there is not only room for but need of great prize competitions as a means of vitalizing the national musical life. It is doubtful if the musical works of the past which were produced by commissions to composers, would as a whole be found to surpass in quality those which were produced by competitions.

Mr. Wilson speaks of the Norfolk plan for the encouragement of American composition inaugurated last year as "marking an epoch," and as "the first regular organization for the encouragement of American composition." This is a large country, as we said in the beginning, and one must be careful in announcing this or that thing as the "first." A town near Boston witnessed a "regular organization" for the encouragement of American composition as early as 1901. The American Music Society, regularly organized, was established in 1905. The National Federation of Musical Clubs organized its prize competition for American composers in 1907, and in the following year the American Music Society grew from a Massachusetts to a national organization, with branches from coast to coast. Wake up, Mr. Wilson!

The Eternal Womanly

Mme. Bloomfield-Zeissler, in a recent interview, has now gone on record along with Alwin Schroeder, and has declared that there is more "musical atmosphere" in the United States than in Europe. A writer on musical topics, commenting on this, says that this may hold for such mu-

sical centers as New York and Boston, but assumes an entirely different aspect when one strays into the smaller communities. A young girl whom this writer declares to be an excellent Chopin player said to him: "When father hears me play that sort of music he gets angry and says: 'I didn't pay for your piano lessons to have you inflict such trash on me. Play something that has a tune, please!'" This, as the writer says, is a typical case, and as he further says, "This very day a great number—a majority, in fact—of American men look upon any music that is music and not ragtime as something not worthy of their attention."

What are we to do with men of this type in the musical civilization of America? A practical father in the centers of American barbarism is apt to look upon his daughter's music as so much necessary nonsense. Her playing will never convert him, for he can never understand it. Her talking will accomplish no more, and he will at most take it good-naturedly. Another way must be found to get at him.

The American commercial barbarian is not without pride in his city. When something happens in the nature of a public demonstration involving the name or fame of his city, he does not want to be left out. When he sees this bothersome thing, good music, turn his city and his notions upside down, he will begin to wake up.

Whoever you are, if you wish to begin the conversion of the prosperous barbarians among whom you live, do not go to them and play or talk. Go to the wives who manage them, and who also manage the musical affairs of some local club, and incidentally the society of the town. Have them select some local event or holiday season of importance as the occasion for a musical festival. Get the most compelling Amazon or alluring Circe of the community to go to the president of the Board of Trade and speak some such words as, "Look here, Mr. Smith—" "Harry" is better, if she knows him well enough—"the only way to celebrate this event is to hold a big musical festival, and you and your colleagues must back it up to the limit. Podunkville has a big reputation for its festivals, and we cannot afford to let that miserable little town get ahead of us." "Very well, Mrs. Middlewest"—or "Mary," as the case may be—"what you say goes," he replies. "No one-horse town around here can be allowed to beat us out."

Then go to work, stimulate the festival spirit, get the newspapers to make much of it, invoke the civic pride and get everybody for miles around into a state of avid expectation of the event. Then, when the festival comes off successfully, even if there is a little deficit, your prosperous barbarian will begin to see things. He needs something big to get him started; one would have no respect for him if he were not so constituted. This is in outline what has happened in many an American city. *Das ewige weibliche sieht uns hinan.*

Artistic Extravagance

An instance of artistic extravagance is given in Sterling Mackinlay's life of Garcia. The tenor, Mario, when in London once with his wife, the famous prima donna Grisi, decided to give a wonderful luncheon to a large party of their friends, among the number being Garcia. The total cost may be inferred from the fact that they paid \$400 for some dessert and other light delicacies for the table, sent specially over from Paris. After all had assembled Grisi suddenly exclaimed: "It is far too hot to eat anything here. Let us drive out to Richmond for lunch. It will be far pleasanter." No sooner said than done, and carriages sufficient to accommodate the entire party were at once ordered. A telegram was sent on in advance, so that on their arrival at Richmond another sumptuous luncheon was awaiting them. Mario, without a thought, left behind at his own house the \$1,000 luncheon to waste its sweetness on the servants' hall.

England's concertina "virtuoso," Christine Hawkes, gave a recital the other day at which she played a concertina adaptation of one of Grieg's violin and piano sonatas.

PERSONALITIES



A Greeting from Katharine Goodson

Katharine Goodson, the brilliant English pianist, who has made three successful concert tours in this country, is now in her country home, near London, where she is resting after a strenuous year of travel and professional work. Miss Goodson will not be in America next season, although it is likely that she will return in two years.

Delna—Marie Delna, the mezzo-soprano who has been engaged by Oscar Hammerstein for the Manhattan Opera House next season, was less than twenty years ago a waitress in a little restaurant on the Seine frequented by Paris artists. It is related that she often sang softly to herself during her work. One artist who came sometimes to the restaurant to drink "bocks" and enjoy nature at last heard her sing. With her parents' approval he offered to pay the expense of training her for the stage. Three years later she was engaged for the Opera Comique. She made her first appearance at that house as *Dido*, the deserted Queen, in the music-drama of Hector Berlioz, "Les Troyens a Carthage" ("The Trojans at Carthage"). Next morning, and for years after, Paris raved over her.

Sembrich—Mme. Sembrich is one of twelve singers possessing the Prussian Order of Merit, an honor recently bestowed on Richard Strauss, one granted as a rule only to great composers. She is also a singer to the Court of Austria, an appointment confirmed five years ago by the Emperor in person.

Hadley—The young American composer Henry Hadley has had remarkable success in the matter of winning prizes for his compositions. His latest triumph as winner of the \$1,000 prize offered by the National Federation of Musical Clubs was preceded by his capture of a double prize offered by Paderewski and the New England Conservatory for his symphony, "The Four Seasons," and he won another trophy with his cantata, "In Music's Praise," in a competition in connection with the People's Choral Society.

Sauer—Emil Sauer, the German pianist, has received at various times during his career decorations or marks of approbation from the rulers of Italy, Bulgaria, Turkey, Austria and Bavaria.

D'Albert—Eugen d'Albert, the pianist, has ventured upon matrimony several times, beginning his search for conjugal happiness at a very early age. It is said that when he went to report the birth of the first child to the official in a German town in which he was then living, that worthy person glanced disdainfully at him and said that it was necessary for the father to make the report in person.

Bergey—Theodore S. Bergey, the Chicago tenor, has been for years singing as a basso. He is a German by birth, and was heard in oratorio in Europe seventeen years ago, singing the leading bass rôles. Sbriglia, in Paris, with whom he studied, considered his a very fine bass voice, but later, upon leaving Paris, he went to Italy for six years, where a new teacher discovered that his voice was a baritone. From then until last season he sang in opera, oratorio and concert baritone parts. Last Summer, while abroad, La Salle, the great French baritone, assured him that he was a tenor, since which time he has been singing tenor rôles.

WOMEN COMPOSERS OF AMERICA—3

Margaret Ruthven Lang, of Boston, One of the Country's Leading Creative Musicians.

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years in gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

Endowed with exceptional talent, which has been guided and developed by the best instructors, Margaret Ruthven Lang, of Boston, is recognized not only as one of the foremost women composers of the day, but one whose work bears the unmistakable stamp of genius.

Her mother was a singer of pronounced ability, and her father, B. J. Lang, the noted conductor and teacher who so recently died (April 4, 1909), was for years identified with the musical life of Boston. Though not a prodigy, Miss Lang's musical talent was early manifested and carefully nurtured by study both at home and abroad, though by far the greater part of her training was secured in this country.

At the age of twelve years she began writing music—a quintet for strings and piano and several songs—and she has not only persistently but consistently aimed at large forms of expression. Miss Lang's success is in great measure due to her conscientious devotion to a high ideal.

Her songs, some 125 in number, are all more or less known, particularly "Sleepy Man," "Irish Love Song," "Somewhere" and "Day Is Gone," and all show keen poetic insight as well as grace. Choruses from Miss Lang's pen suited to large clubs and societies of women's, men's and mixed voices are frequently heard.

As Miss Lang studied both the violin and piano for many years, her work in these forms of composition has a peculiarly appealing quality, yet so versatile is she that her volumes of Nonsense and Children's songs are equally pleasing. The dramatic effects in her orchestral works are very marked, the character of these pretentious compositions having attracted the attention of our largest orchestras, being played by the Boston Symphony and the Theodore Thomas organizations.

Miss Lang is an active member of the New York Manuscript Society, and so de-



MARGARET RUTHVEN LANG

voted to her art that a friend insists that she thinks in rhythm. Certainly all her thoughts as we hear them expressed are sweet harmonies, and when interpreting the sentiment of others the result is no less pleasing.

It was Carl Reinecke, long director of Leipzig Conservatory, who believed that to a degree in the interpretation of the ideas of others women often outrank men; then, man-like, he qualified his praise by adding, "but in the highest realms where individuality must be blended with the text a timidity militates against progress." Women are now recognized as the equal of men in art, literature, and in these later days in science also—since it was a woman, Mrs. Currie, who discovered radium—and the equality will be acknowledged in musical composition. But even should the noted director's opinion be accepted as an ultimatum (regarding the timidity apparent in some compositions), Miss Lang could well be cited as an example to prove the exception to the rule. Her latest compositions (in press) are two part songs for women's voices, "The Song of the Three Sisters" and "Wild Brier," and a volume of children's songs.

"Yes," answered the composer, calmly, "but do you realize what would be saved on costumes?"—*Town Topics*.

It was a spectacular put-out, and bleachers and grandstand cheered vociferously.

The young lady signified her approval by clapping her hands.

"You begin to see the fine points, eh?" said the man.

"Yes; it was splendid. But why didn't they repeat the number? Don't they respond to encores?"—*Kansas City Journal*.

Swift—Jones and his wife seem to be very fond of musical comedy.

Smith—Yes, indeed; his wife goes to see what the women in the audience have on and Jones goes to see what the girls on the stage have off.

"Did you secure tickets for the opera, hubby?" inquired the New York wife. "I hear they are in demand."

"They are. But I managed to get seats for two months from to-night. And, by the way—"

"Well?"

"You might begin to get ready now."—*Kansas City Journal*.

They are considerate youngsters in Nottingham, as most people know, says London *Tit Bits*. A little boy whose grandmother



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had just died wrote the following letter, which he duly posted.

"Dear Angels: We have sent you grand-ma. Please give her a harp to play, as she is shortwinded and can't blow a trumpet."

Critic (as the composer plays his last piece)—Very fine indeed. But what is that passage which makes the cold chills run down the back? Composer—That is where the wanderer has the hotel bill brought to him.—*Fliegende Blaetter*.

Mary Garden, at a dinner in Philadelphia, took a musical critic cleverly to task.

"You write long criticisms," she said, "and you employ long technical words, but really, you know, you miss the whole spirit of the music."

"You're like the Darby widow. Her lawyer said to her consolingly:

"You'll get your third out of the estate, madam."

"Oh, Mr. Breafe," the widow cried, "how can you say such a thing, with my second hardly cold in his grave?"

Now that Moriz Rosenthal is to tour America next season, under the management of Loudon Charlton, a new series of stories illustrating the wit of the genial Austrian pianist are going the rounds of the press. On one occasion the newspaper critics of a small German town condemned his playing, and his reply was characteristic. For more than twenty years, wrote Rosenthal in reply, he had been publicly playing in many countries, and had met in-

numerable critics and musicians who had complimented his playing. But after having read the latest criticisms serious doubts assailed him as to his interpretation of the works criticised, and he therefore begged the critics to come and show him, for his own instruction, how the compositions should be played. Of course, it was only the pianist's fun, but it proved effective.

Another story relates to his chaffing of a friend who was particularly fond of playing Liszt's Sixth Rhapsody, which Rosenthal says the pianist in question always plays too deliberately. "Why haven't you been to see me lately?" asked Rosenthal one day. "I haven't had time," was the answer. "Nonsense!" exclaimed Rosenthal. "If you have enough time to play the Sixth Rhapsodie as you do you certainly could spare time to pay me a call."

Allen C. Hinckley Sings in London

LONDON, June 5.—Allen C. Hinckley paid a brief visit to London recently, intending it to be purely social. He was, however, promptly engaged at a high fee to sing at a large reception in Cheam Place. His numbers included Henschel's Morning Hymn, Das Meer, by Franz, Lungi dal Mio ben, Secchi, and Maude Valerie White's stirring "King Charles."

Mr. Hinckley has left for Hamburg, where he will sing at a few special performances of opera.

George A. Walter, the American Bach tenor, has been winning new laurels in Hamburg.



When the stringed band, hidden behind the rose and carnation screen in Mrs. Poole's dining room, began to play an air from one of Meyerbeer's operas, the daughter of the house turned hopefully to the young and apparently dumb stranger who had been introduced to her.

Here was a promising opening for conversation.

"Do you like Meyerbeer?" she asked.

"I never drank a glass of one of those lagers in my life," the young man replied coldly.—*Youth's Companion*.

"I have here an opera," announced the robust composer, which will be the greatest production of the century. It is called 'Paradise.'

"Paradise!" roared the impresario; "man, do you realize what it would cost for scenery?"

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MRS. MIHR-HARDY'S BUSY SEASON

Well-known Soprano Has Appeared with Many Musical Organizations

Caroline Mihr-Hardy, the dramatic soprano, will soon close her busy season with a concert in Ocean Grove, under Tali Esen Morgan, who re-engaged her after her success in "Elijah" at that resort last season.

Mrs. Hardy opened the past season as soloist at the Maine festivals. Among her numerous engagements may be mentioned Portland, Bangor, Detroit, Boston, a short tour including appearances at Newburyport, Keene, Taunton, Salem, Lynn, Brockton, Montclair and Indianapolis.

In the last mentioned city she sang the rôle of Lady Harriet in "Martha," scoring a big success and securing a return engagement for next Fall. The following works were given by Mrs. Hardy this season outside of arias in orchestral concerts and individual recitals:

"Aida," "Lohengrin," "Cavalleria," "King Olaf," "Caractacus," "Holy City," "Elijah," "Stabat Mater," "Hymn of Praise" and "Gallia," in Carnegie Hall, with a festival chorus of 400 voices under Tali Esen Morgan's direction.

Under the auspices of private musical organizations Mrs. Hardy has given recitals in New York, Paterson, Yonkers, Mt. Kisco and Philadelphia. When not out of town Mrs. Hardy, who is an accomplished linguist, is busy preparing new rôles. She will go shortly to her home in Portland, Me., where she will devote a great deal of her time to study, and expects to add at least two new rôles to her repertoire.



CAROLINE MIHR-HARDY

"The Light of Life" in Flemington

FLEMINGTON, N. J., June 14.—The Oratorio Society, of Flemington, N. J., sang Elgar's "Light of Life," on June 3, under the direction of Norman Landis. The soloists were Viola Waterhouse, soprano; Helen Waldo, contralto; John Bland, tenor, and Frank Croxton, bass.

The chorus of seventy-five sang the various choral numbers with fine effect, and displayed excellent training in their handling of the difficult passages. The accompaniments were played by Grace Leeds Darnell, organist, and Bertha W. Vosseller, pianist.

The several soloists acquitted themselves

with brilliancy, performing the various parts in a manner commensurate with their high standing as artists.

Bleecker Pupils Show Talent

The piano pupils of Mr. and Mrs. James W. Bleecker, assisted by May Muller, soprano, were heard in recital at the Bleecker studio in Carnegie Hall, New York, Saturday evening, June 5. Those who took part were Sidney Stout, Roman Debes, Marguerite Wick, Gertrude Hetzel, Dora Franks, Edward Berglund, Marie Tom Suden, David Cunison, Florence Franks, Augusta Steininger, Louis Tom Suden, Helen Beeck, Percy Franks, Henry Tom Suden, Lester Washburn, Edna Gaspey and Clarence C. Johnston. The pupils showed in their playing the careful training which they had received from Mr. and Mrs. Bleecker, playing their numbers with much understanding. Miss Muller sang Gounod's Cavatine from "Queen of Sheba," and Harry Rowe Shelley's "Rev-

erie," with Mr. Bleecker at the piano, receiving much applause, and responded with an encore. Mr. Bleecker's classes in harmony have been very successful, and will be continued again in the fall.

MISS HUMBERT SINGS IN LONDON

Contralto of Yonkers Church Gives a Successful Recital

LONDON, June 5.—The American friends of Dorothy Humbert, for several years contralto soloist of St. John's Church, Yonkers, N. Y., will be interested to hear of a recital given by her at Steinway Hall recently. Miss Humbert's sympathetic voice and effective style of interpretation were displayed to advantage in songs by Clayton Johns, Neidlinger, Godard, etc., several old favorites, such as "Annie Laurie," being sung by request. She was assisted by May Mukle, the 'cellist, recently returned from America, and by Isabel Hirschfield, a talented young pianist and a favorite with London audiences. Miss Hirschfield is anxious to visit America, where she already has many relatives and friends, and she would surely win recognition there, for her playing is characterized by finished technic, musicianship, warm tone and fine interpretation.

Mme. Szumowska at Her Summer Home

BOSTON, June 14.—Mme. Antoinette Szumowska leaves Boston this week for her Summer home at Winter Harbor, Grand Stone Neck, Me. She will be heard in recital and concert with the Adamowski Trio at Bar Harbor during the season, and will spend some time working up programs for next season's concert tour. She will be heard in New York and Chicago in recital as well as in many other cities. Bookings for the Adamowski Trio are now being made by W. S. Bigelow, Jr., manager for the organization, and judging from present prospects next season will be the best the trio has ever had. D. L. L.

Edith Bullard's Success in Boston

BOSTON, June 14.—Edith Bullard, the new soprano at the First Church, Arthur Foote, organist, has been winning high praise from other members of the quartet, the organist and members of the congregation for her beautiful singing. Her clear diction has been especially commended. Miss Bullard will return to Boston on October 1 to resume her duties at the church and to begin her teaching for the season. D. L. L.

Baltimore Organist to Wed

BALTIMORE, June 14.—The engagement is announced of Sarah Katharine Poorbaugh, organist of Ascension Protestant Episcopal Church, to Dr. Charles Keyser Edmunds, President of the Canton (China) Christian College. The marriage will take place June 30. Miss Poorbaugh is a graduate of the Woman's College and is an accomplished musician. W. J. R.

Giordano's "Andrea Chenier," as given in Swedish, has been received with great favor in Stockholm. It will next be sung in Christiania and Copenhagen.

TWO MUSICAL TOWNS

Elgin and Rockford, Ill., Patronize Orchestral and Band Concerts

CHICAGO, June 14.—Two Illinois cities, Elgin and Rockford, are enjoying a season of high-class orchestral and band concerts, of which cities twice and three times their size might be envious. Bach's Festival Orchestra, of Milwaukee; De Bona's Italian Orchestra, Ellery's Band, Kryl's Band, the famous Shilkret Hungarian Orchestra and the Chicago Ladies' Orchestra are among the attractions already booked. The season opened last week with audiences guaranteeing success.

The Coliseums, in which these concerts are given, under the direction of two brothers, C. E. and A. E. Aldrich, have been most artistically decorated and lighted, under the personal supervision of a member of the Fine Arts School of Chicago. The auditoriums each have a seating capacity of from 3,000 to 4,000. Popular prices prevail.

Both Elgin and Rockford are music-loving communities, the latter being the home of the well-known Mendelssohn Club, which will next year celebrate its fortieth anniversary.

All of the above attractions have been booked through the Music Teachers' Exchange and Musical Agency, of which E. A. Stavrum is the manager.

Lawrence College Summer Session

APPLETON, WIS., June 14.—Lawrence College Conservatory of Music will hold its first Summer session this year. The entire faculty of the regular term will remain for the Summer work.

Dr. Samuel Plantz, president of the college, made announcement this week of the selection of William M. Bunch, of Cincinnati, as instructor in vocal music. Mrs. Bunch will assist.

William Harper's Lawrence Glee Club closed its season with a brilliant concert at Appleton. The club was successful wherever it appeared, due in a large part to the work of Mr. Harper as director and as soloist. M. N. S.

St. Petersburg paid \$8 an orchestra seat during its recent special season of Italian opera. At the benefit performance of "Mannon," given for Sigfrid Arnoldson, who sang the name part, the subscribers presented the Swedish soprano with a necklace of diamonds and rubies.

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MISS ORMSBY'S SUCCESS ON ORCHESTRA TOUR

New York Soprano Won Many New Laurels as Soloist with the Oberhoffer Organization

The recent festival tour of the Minneapolis Symphony Orchestra, with which Louise Ormsby was soloist, gathered many wreaths of encouragement and praise from her hearers in the various cities. The soprano is now spending a few weeks at her old home at Boise, Idaho, preparatory to fulfilling Seattle and other Pacific Coast engagements. She will return to the East in the Fall.

The Lincoln, Neb., press commended her "clear voice of wide range and haunting quality, under the guidance of an exceptionally artistic intelligence, with a grasp of the importance and subtleties of style that make it as distinctive as it is fascinating. Her technic is more than ample, and that she possesses the secret of 'bel canto' is evinced by her having been for several years a pupil of Marchesi, the great exponent of the Italian method."

In Indianapolis her singing was enthusiastically received at her recital, and she was recalled and compelled to give three encores after a long program. As the *News* of that city notes, "her tone production is without effort, and each song was given with a finish and style that showed intelligence and love of her art. No more satisfactory singer has been heard in these musicales."

Viola Waterhouse in Two Concerts

Viola Waterhouse, soprano, was the soloist at the last violin recital by Sam Kotlarsky at the American Institute of Applied Music. She was received with enthusiastic approval, being recalled three times after each appearance. Her songs included numbers by Haydn, Jensen and Parker, which sufficed to display the musicianly work of this attractive singer. Mrs. Waterhouse also sang the soprano rôle in Elgar's "Light of Life," in Flemington, N. J., and was eminently successful. Mrs. Waterhouse will make an extensive tour of the Middle West during the coming season.

H. G. Tucker Plays at Wheaton Seminary

Boston, June 16.—An interesting concert was given last evening at Wheaton Seminary, Norton, Mass., by H. G. Tucker, pianist, of this city, assisted by Mrs. Brooks, contralto; Florence Hallett, soprano, and Leon Van Vliet, cello. Mr. Tucker's numbers included two groups of solos, two duets for cello and pianoforte, and the program closed with MacDowell's Concert Etude, played by Mr. Tucker.

D. L. L.



LOUISE ORMSBY

As Soloist on the Recent Tour of the Minneapolis Orchestra She was Received with Enthusiasm in Many Western Cities

New President for Handel and Haydn Society

Boston, June 14.—At the annual meeting of the Board of Governors of the Handel and Haydn Society, held recently, William F. Bradbury was elected president to succeed the late G. T. Daniels, who died last December. L. K. Storrs was elected secretary, to succeed Mr. Bradbury.

The annual dinner of the officers and governing board of the society was held at Young's Hotel last Thursday evening.

D. L. L.

Stranded in Buenos Ayres

BUENOS AYRES, June 10.—The American Opera Company brought here by impresario Morgan has been a dismal failure. Mr. Morgan was unable to pay the artists, who refused to sing. They were in a pitiable condition until finally sent back on the steamer *Verdi* by the American consulate.

Mathilde Marchesi, the celebrated singing teacher, is going to spend the Summer months near Vienna.

CLARENCE EDDY PLAYING NEW FESTIVAL MARCH

Composition by Theodore Saul, a Highly Gifted Musician, Proves Valuable Addition to Répertoire

Clarence Eddy has been playing a new and effective festival march for the organ, written for him by Theodore Saul, a highly gifted composer, organist, pianist, lecturer and music critic.

Mr. Saul studied music in Stuttgart under Professor Wilhelm Speidel, Dr. Immanuel Faisst and Dr. Percy Goetichius, and made several very successful concert tours in Germany as pianist and organist. He came to this country in 1891 and located in Saratoga, N. Y. In 1895 he moved to Charleston, S. C., where he became known as the leading organist, pianist and teacher of music. He was for several years musical critic of the *Charleston News and Courier*, and his lectures also brought him prominently before the public.

During the past year Mr. Saul has resided in Syracuse, N. Y., where he has devoted his time to playing in one of the churches, teaching and composing.

Unfortunately, his eyes are now causing him serious trouble, and he has decided to consult a noted oculist in Hamburg. Mr. Saul is at present living in Saratoga, but will sail for Germany on July 23.

Charlton's Artists for Next Season

Among the artists whom Loudon Charlton is to have under his direction next season are: Mme. Sembrich, Mme. Gadske, Alice Nielsen, David Bispham, George Hamlin, Francis Rogers, Moriz Rosenthal, Tina Lerner, Jan Sickses, Mary Hissem de Moss, Leila Livingston Morse and the Flonzaley Quartet. Negotiations for several additional attractions are now pending. Mr. Charlton has spent the past three months touring the United States in the interests of his artists, and he will return to New York early in July.

Miss Hathaway Resumes Professional Work

Pauline Hathaway, the well-known Brooklyn contralto, will sing at the Brick Church in Orange, N. J., during the month of July. Miss Hathaway, who has been ill for the past month, and who has been compelled to cancel several engagements, expects to be able to resume her work during the third week in June.

Hammerstein's Assailants Discharged

Frederick M. Hall and James J. Doyle, the reporters for the *New York Press* who were arrested last January on complaint of Oscar Hammerstein for assaulting him, were discharged last week in the Court of Special Sessions because of non-prosecution.

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SAD PLIGHT OF ONCE NOTED PRIMA DONNA

Mme. Jaworska, Who Sang with Patti, and Her Gifted Daughter Need Assistance

Mme. Anna Ackermann-Jaworska, who created a sensation by her powerful soprano, versatility, and memory as an opera singer, now seventy-two years old, with the ailments of old age, is now with her daughter drinking the dregs of poverty.

As Anna Ackermann, the mother achieved fame as a member of the Imperial Italian Opera company, of St. Petersburg. Alexander II., then Czar, frequently came back of the scenes and conversed with her.

On one occasion she saved a performance of "Beatrice di Tenda," at which a distinguished audience was present. The secondary female part was suddenly left vacant by a singer's illness, and Mlle. Ackermann was asked to take the part late in the afternoon. Her memory coming to the rescue, the opera was given brilliantly, and the singer was justly commended.

After an engagement of five years in St. Petersburg, she traveled through the northern provinces on a concert tour with Ole Bull, the violinist, arriving in London to take up her duties at Covent Garden with Adelina Patti, Pauline Lucca, Mario, Gragiani, Cotagrini, and others who were singing in the season of 1867.

Coming to America she made her debut in Boston's Chickering Hall.

The singer, now Mme. Jaworska, received her training in Vienna, Austria.

She finally located in Chicago, and was one of the victims of the fire of 1871, which beggared both her and her husband. Moving to New York she gave her initial concert at Steinway Hall in the same year. Her husband then began a printing business, and she taught as well, giving concerts, and later becoming soloist at a local church. Olga, their only child, was born about this

time, and her mother undertook her musical education. The mother's hopes were of making a singer of the child, but the latter's tendencies were toward instrumental music. When old enough she was sent to Leschetizky, in Vienna. Developing her genius, by overstudy she also developed a nervous affliction, and spent a year in the vain endeavor of recovering her lost health. Returning to New York at last poverty began to stare her and her widowed mother in the face. Unable to obtain sufficient pupils, she was in turn saleslady, factory worker, dentist's assistant, sewing girl, waitress, nurse girl. Her ability as a pianist had taken wings with her illness.

In 1905 the mother had an accident and was taken to Bellevue Hospital, and later was removed to Blackwell's Island, as a charity patient.

The younger woman finally managed to gather together a class of pupils in German and French, but this was only a temporary blessing.

Their poverty became more abject with time, and everything in their possession of value soon found itself in the pawnshop. Among these possessions was a letter from Richard Wagner to Mlle. Ackermann, in 1861, which was an appreciation of her work in his opera "Lohengrin."

The climax to their long train of trouble came recently when the agent of their flat, at No. 202 West One Hundred and Forty-ninth street, threatened them with dispossession if the rent was not paid.

Awarded Steinert Prize for Composition

WELLESLEY, MASS., June 5.—Roland E. Leach, formerly of Wellesley, has just been awarded the Steinert prize of \$100 in the music department of Yale University for an original composition, a concerto for violin and orchestra in D minor. Mr. Leach played the concerto at a recent concert given by the music department of the university. This is a high honor and is greatly prized.

Louise Burton's Chicago Concert

The concert given by Louise Burton, soprano, and Ruth M. Burton, pianist, on May 20, in Chicago, was one of the regular Mason & Hamlin series in Cable Hall, and was not in connection with a Chicago school, as erroneously reported in the issue of MUSICAL AMERICA for June 5.

MUSICAL TRAVELOGUE USED IN EDUCATION

Prof. Lewis of Tufts College Introduces Novelty—His Effective Methods

A musical "travelogue," with stereopticon views, or views by a similar instrument, was instituted recently by Professor Leo Lewis, head of the music department at Tufts College. At a session of the Eastern Educational Music Conference the Hoffman String Quartet played Haydn's Quartet in D Major, while its full score, page by page, was projected on a large screen. Between the lines were the pen-and-ink remarks of a not too technical character, by Professor Lewis.

"Music is viewed too much in the light of a luxury, an extra, a high-falutin affair, having little in common with the more general pursuits of mankind," said Professor Lewis. "I want my students to have the highest ideals, but I want to knock that fallacy on the head. All our music courses are devised on the same basis as those of any scientific study. The music room is always at my students' disposal for any kind of experiments."

"There is no reason why a musician should not be well informed on general topics relating to his art in the same degree that we would expect the average individual to be cognizant of the activities of the day. The students here are expected to be thoroughly abreast of the times. They must develop the priceless quality of self-information, which is one of the main objects of study."

"One of the best ways—probably the best way—in which to arrive at appreciation of serious music is by personal contact with it. I do not believe, however, that a student arrives quickest at an understanding of the 'Eroica' symphony by listening to three or four first-rate performances of the work by a large orchestra."

"That is not sufficient, save in the case of an unusually sensitive musician. To grasp such a situation the student must

absorb the themes until he feels their import at the bottom of his being. Of course, it should be said that upon the character of the music depends largely the best manner in which to study it, for you can examine, piece by piece, such gigantic structures as the symphonies of Beethoven and do no harm to them or yourself, while, on the other hand, if a Chopin nocturne is not performed with the intimacy and 'atmosphere' that is the very nature of its being it is likely to entirely lose its effect."

"It is not especially important that the listener be informed of Beethoven's explanation of the first four notes of the Fifth Symphony, but it is essential that by getting close to the tones they shall speak directly, searchingly, to the inner consciousness."

"When I wish a student to become completely familiar with these symphonies I give him the score of the work for two or four hands, or he has recourse to the four mechanical instruments in the room and to the rolls. Little by little the massive proportions and the masterly details of the great structure dawn upon him. In a certain time he has a conception, however crude and erroneous, of the work. Moreover, it is a stimulus. When he attends an orchestral performance hundreds of things which had escaped his notice before will be observed. He will ultimately emerge with twenty times the comprehension, the conviction, of the music lover who has attended, say, half a dozen performances. Moreover, it is probable that he has set a personal valuation upon that symphony which will henceforth be literally a part of himself, and this experience alone has been for him a big step into artistic realms."

Georg Grosch, the leading lyric tenor of the Dresden Court Opera, died suddenly two weeks ago, after an operation for appendicitis. He was thirty-five years old.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American Idea in music from East to West, up to the present time. They picture in a narrative way America's musical pathfinding, as contrasted with European conditions.]

The New York undertaking at the beginning of the year 1908 was delayed by a short trip westward, when I joined Noble Kreider in Goshen, Ind. We made a short recital trip together—a pair of vagabond minstrels—going first to Evanston, Ill. Here we were hospitably entertained by Arne Oldberg, of the school of music at the Northwestern University. We reached Evanston, in fact, just before the close of the year 1907, and had the good fortune to be present at the annual New Year's Eve celebration at the house of Mrs. Ella Dahl Rich, the pianist. As regularly as this festival comes around, Bruno Steindl, the 'celist, appears and gives an informal recital for the eager and appreciative guests, with the brilliant co-operation of the hostess. The serious business of art over, merrymaking begins, and lasts into the small hours. When Oldberg, Kreider and I left, sometime between the dead of night and dawn, the good spirits of the company had the appearance of being wound up for still a few hours more. Merely to see the new year in is no longer a sufficient tribute to its majesty: it is an outworn, Puritanical institution. Nowadays one must watch to see the Apollonian light of its first day burst upon the renewed world.

Our musical forces being strongly augmented by Arne Oldberg, we gave in Evanston a concert *a tré*, offering our own compositions in friendly competition for the favor of the audience. Before Kreider and I parted we visited Kansas City and St. Joseph, where we fell into friendly hands.

Back in New York, I made immediate preparations for the establishment of a center of the Wa-Wan Society. It must be understood that at this time the American Music Society preserved an independent and isolated existence in Boston, and was in no way concerned with the publication of music. In the Wa-Wan Society, which now had some half dozen centers about the country, the publication of a periodical series of music by American composers for members was a definite part of the plan. It was a part, too, which had given me an infinitude of trouble. In my effort to bring out works at the Wa-Wan Press of sufficient seriousness to reflect honor upon the cause of American music, or at least to awaken vigorous critical interest, I had been somewhat disregardful of the idea of technical simplicity. Not that I had avoided choosing simple works; the whole consideration was, Did a work have some claim to creative originality and artistic excellence? It might be simple as a folk-song, or as difficult as a concerto; that was a wholly secondary matter. This led to an

unevenness in the monthly series that was naturally disconcerting to many of its supporters.

As I cast an analytic glance back over the music of the Wa-Wan Press thus far published, as a whole, it is plain to observe that it shuns the sentimental like poison, and cultivates its antithesis, the art-engendering quality—imagination. As most people are so unhappy and indiscreet as to be sentimental but unimaginative, this in its turn also led to difficulties—not objections, but simply the failure to understand, at least for a time.

Despite these growing complexities, the belief was still deeply rooted in me that the Wa-Wan Society idea was the one with which to strike the strongest blow for American music. It aimed at the betterment of both the artistic and the economic situation of the composer. To carry it, in the actual form of the society, had become a great strain; but the thought of abandoning it had never occurred to me. It would have seemed like cutting off my right hand.

With the help of friends, a concert of the Wa-Wan Society was arranged, Mr. Frank Damrosch kindly lending the hall of the Institute of Musical Art for the purpose. The artists who took part constituted a more variegated assembly than often appears on a single occasion. There were local artists, pupils of the Institute, opera singers, and composers. There were, for pianists, Mary Williamson; John Beach, of Boston; Harvey Worthington Loomis and Abraham Shyman. Mlle. Gerville-Réache, of the Manhattan Opera, was rushed down in an automobile in an interval between her entrances in "Pelléas and Mélisande" to sing songs by Loeffler. Mme. Barelli and M. Crabbé, of the Manhattan Opera House, also took part. Other singers were Harry Barnhart, Beatrice Fine and Parthenia Bowman. A viola pupil of the Institute named Sheasby was pressed into service. I played one of my Indian compositions. Among the composers represented on the program were Arne Oldberg, Noble Kreider, Harvey Loomis, John Beach, Chester Ide, Carlos Troyer, and others, besides those already mentioned, and several Southwestern folksongs were sung.

Following closely on the heels of this concert, a musical of a more private nature was given, at which David Bispham sang a number of the works by American composers with which he has made a great success.

These two concerts served to awaken the interest with which to go about making an organization—another center of the Wa-Wan Society, as I supposed and purposed. But now a new question arose. "We must have a proper name for this society," said New York, flatly. The *sang froid* with which New York waved aside all consideration of the previous national

development of the organization under the original name, fairly took my breath away. It was felt, however, that the Indian name "Wa-Wan" would prove misleading as to the broad aims of the society.

By this time my mentality had reverted to the condition of a sort of primeval jungle. I had one society in Boston, another at large about the country of an experimental nature and involving some unsatisfactory conditions, and now there was evidently to be a third in New York. I was in sheer despair at the growing complexity. When I awoke in the mornings the thought of this horrible tangle was the first thing to come bump against my consciousness. The condition was becoming intolerable.

At last, one morning—resolving never to wake up to another day of this strain and complexity—I seated myself comfortably in one of the luxurious chairs in the apartment of the "Prince," and vowed that I would not quit it until I had straightened the matter out. By four in the afternoon I had performed the necessary feats of surgery, cut the necessary number of Gordian

number was increased by organization to from twenty to forty persons, a new and totally different situation was produced. While these persons would accept this same music in the ordinary course of things, as rendered by an artist on a concert stage, they had not, in the case of some of the music, the technical power to get its meaning from the printed page. The very growth of the movement was thus rendering the plan impracticable. This difficulty could be met by a total change of the nature of the music published, but this would have defeated the very purpose for which the Wa-Wan Press was established—the publication of works of artistic distinction by American composers, irrespective of every other consideration. As for the question of mere simplicity, a considerable number of simple works were being issued as it was. But when people ordinarily speak of simplicity in music, what they usually mean is conventional. A simple thing of a new kind is apt to prove as baffling as a difficult thing. And as for simple American compositions of a conventional nature, the incredible superfluity of them now being published is one of the horrors of the time. To complicate matters still further, another and even more serious difficulty began to appear—the prospect that the organization in any case could not be effected at a sufficiently rapid rate to meet the increasing publishing expenses.

When the whole matter thus became clear to me through a searching analytic scrutiny I decided at once what was necessary to be done. Despite my hopes for it, the Wa-Wan Society idea would have to be abandoned. The publication aspect, as an integral part of the plan at this stage of development, was clogging the growth of the organized movement. And organized movement, above all things, must go forward if the forces were to be marshalled which were to make for a hearing of American musical works on a large scale. In short, the Wa-Wan Press must be thrown out of the organization, as ballast is thrown out of a balloon struggling to rise.

This is what I determined to do: let the Wa-Wan Press go on as a wholly independent personal enterprise, preserving and even accentuating its ideal artistic purpose; to organize the New York Society as a center of the American Music Society; invite the centers of the Wa-Wan Society to become centers of the American Music Society, discontinue all publication of music as far as the society was concerned, and offer a liberal selection of the existing publications of the Wa-Wan Press for the unfulfilled portions of the series to which members were entitled; go to Boston and ask the American Music Society to accept the new arrangement for a national organization under a national governing board, and itself become the Boston center of the American Music Society.

(To be continued next week.)



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Mlle. Jeanne Gerville-Réache, of the Manhattan Opera House, who sang for the American music cause

knots, and disentangled the strands that must be kept intact.

Facing it squarely, the situation appeared thus: The music issued monthly for the members of the Wa-Wan Society had been an extension of the series issued quarterly for five years previously for independent subscribers. There had been little difficulty in appealing with progressive and somewhat revolutionary music of this nature to the two or three musical thinkers in a community who were specifically interested in modern musical advance. But when this



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**Gustav Hinrichs, Whose Venture in the Bronx Was So Successful,
Tells of the Limitations and Advantages in Bringing the Music
Dramas to the Attention of the Masses**

"What is my secret of popularizing popular opera? Why, I wasn't aware that I was regarded as a sort of musical alchemist, a Luther Burbank of melody, fastening on, with a wizard's hand, the enterprise of bringing opera home to the 'common people,'" said Conductor Gustav Hinrichs, smilingly, as he endeavored to shrink into a corner of the cubby hole of a dressing room at the Metropolitan Theater, out of the way of mistress and maid, then deep in the task of getting the former "ready."

"Well," he continued briskly, "if there is any formula I would designate it as enthusiasm. Grand Opera is my enthusiasm, and on that string I attune my performance. It is a sort of combination 'art for art's sake' and 'love for love's sake.' Of course, in the manner with which I produce opera it is impossible to become a Croesus, and, in fact, unless the theater should be filled at every performance, frankly speaking, my bank account would never suffer elephantiasis.

"However," and hope illumined his face, "I find satisfaction in the knowledge that I am sowing good seed, and am encouraged by the certainty that in time, and at not a very distant day, popular-priced opera will be on a sound financial basis."

There was a moment's interlude in which the celebrated leader seemed to be lost in the retrospection of past operatic endeavors and musings on the vistas of the future. The interviewer began to seize the opportunity for a look around and to become "atmospheric."

In front of the mirror Mrs. Hinrichs (Katherine Fleming) stood in the royal robes of the *Princess Amneris*, and the results of her toilette might have impressed even the uninterested *Rhadames* as to the short-sightedness of his choice in selecting the dusky *Aida*. The temporary absence of the dressing maid and the much fixing of hair and straightening of bodice was so suggestive of home that the interviewer momentarily expected to hear the

majestic princess request her husband to "do" her back, or, in other words, devote his music-endowed fingers to the task of



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making ends meet in the hooking or buttoning of her "waist."

She now turned and begged indulgence

for the size of the receiving quarters, and also acknowledged in her own charming and gracious manner the compliment which her singing in the preceding acts merited.

"Royalty is the snag in the path of the popular price opera impresario," continued Mr. Hinrichs suddenly. "There is always the problem of piecing the worn raiment of the worn repertoire."

"The copyright laws, of course, inhibit our using any but those which are everybody's property. As for paying such a royalty as that on Puccini's *'La Bohème'* (\$150), it would simply be an impossibility with prices so low."

"I think, though acknowledging that the laborer is worthy of his hire, that the royalties are too high. To my mind it would be fair to have them on a sliding scale, and in that way the people would have opportunity to become acquainted with them. As it is, they are played only in the five-dollar houses, and the great mass of the laity will not and cannot afford to hear them. Debussy and Strauss are not so easy of comprehension as are Italy's ancient melodists, and, although the people would come to hear them, it takes time. It is a question of education, and the people don't want to pay so high for their lessons. At popular prices they would come and listen, and come again better able to enjoy."

"I suppose I am a sad case to the get-rich-quickists, who wear out the carpet leading to the box office inquiring about receipts, instead of paying attention to the artistic side of the production, without which you are both artistically and financially shipwrecked."

"I take a real delight in giving débutantes a chance to get somewhere. Here, I believe, is the great mission of popular price opera. One cannot put a débutante on the Manhattan or the Metropolitan stage. The Diamond Horseshoe wants custom-made artists. Meanwhile good talent is lying dormant in hundreds of singers who, never getting a chance, live and die unheard."

"I do not, of course, advocate crowding the rôles with talentless youngsters whose performance would be an insult to the audience. My strong point is ensemble, not the deification of the tenor or the soprano over sixth rate minors. A well rounded cast, I believe, gives greatest enjoyment, and certainly it is the most artistic."

"Do I think that high price opera could survive without the aid and patronage of high society? Undoubtedly. Of course

their money is good, but I wouldn't disparage the love of opera which is so growing in the American people by saying that without the charm for displaying diamonds and gowns and its accompanying high-priced boxes, opera would languish and fade away."

"The great aid which the higher priced artists' houses have is the publicity which their artists receive." Advertisement is a mighty agent, and I would credit it as being a great factor in the wave of opera which is inundating America. Naturally, being unable to afford such extensive advertising, we of the popular price clan cannot secure the news space."

Here a great hubbub outside announced the approach of the next act. The caller was lustily shouting the names of *Amneris*, *Rhadames*, *Amonasro*, *Ramfis* and Mr. Hinrichs, with the implication that "it was up to them to start to get ready to begin" their salary earning again.

Mr. Hinrichs, with hasty apologies in his courteous, distinguished manner for the abruptness of his departure, grabbed his "trusty" bâton and hurried out into the orchestra pit to begin the opening music of the great Nile scene.

Out on the "flies" there were the Egyptian soldier supers, whose faces were of a strangely Bronx stamp, who stood waiting for their cue to sally forth in pursuit of traitorous *Rhadames* and *Aida*.

A knot of them was engaged in the classic speculation as to the outcome of an important event in the pugilistic world occurring in Philadelphia on that eve, the while indulging in the mild calisthenic of chewing gum.

Rhadames (Ferrari) and *Amonasro* (Gallazzi) apparently the best of friends, were reminiscing of Buenos Ayres experiences, while pretty little Paola Brendella listened rapturously, score in hand, to the treble trills that *Aida* was indulging in up stage, the former frequently humming the beautiful lines that on Friday evening of the same week would find her interpreting for the first time, publicly, to the delectation of the "large and distinguished" audience.

J. B. C.

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PHILADELPHIA BAND IN SUMMER CONCERTS

**Great Crowds Attend the Début of
the New Municipal Organization
Under C. S. Mackey**

PHILADELPHIA, June 15.—The Philadelphia Band, organized by C. Stanley Mackey from the membership of the Philadelphia Orchestra, gave its first free concert this evening on the north plaza of the City Hall. In the offices of Mayor Reyburn, who has done so much to foster music in this city, were a number of invited guests to hear the band. Mr. Mackey, who is librarian of the Philadelphia Orchestra, very ably directed the musicians, and the public, gathered in great numbers about the building, repeatedly cheered and applauded during the rendition of the interesting program, which included the "Tannhäuser" overture, two Brahms-Hungarian dances, excerpts from "Madam Butterfly," Grieg's "Peer Gynt" suite, and selections by Leoncavallo and Massenet. Under the ordinance recently passed by City Councils appropriating \$15,000 for these concerts, at least four are to be given each week for twelve consecutive weeks.

At the closing exercises of the Pennsylvania College of Music this week in Witherpoon Hall, the president, Kaye H. Chandler, awarded teachers' certificates to Albirda Violet Huber, Jane Melville Copeland and Ida May Richards; diplomas in theory to Albirda Violet Huber, Margaret Lea, Mabel Richman and Edwin R. Smythe; in history to Miss Huber and Miss Richards; in the

normal course to Naomi A. Ritter, Edwin R. Smythe and Frank A. Pinkerton, and the Stockman gold prize to Madeline R. Egan. There was an elaborate program by Emily A. Holzbaur, of the faculty; Miss Huber, Miss Richards, Miss Copeland, L. Wiltbank Keene, the college chorus and the symphony class.

The Zobanaky School opened a Summer session this week. A special course in harmony and the history of music will be conducted by Dr. Hugh A. Clarke, of the University of Pennsylvania, and Anne McDonough will teach elementary, intermediate and advanced classes in sight singing. On July 1 a special class for teachers who wish to study the Cleve method will be opened for a five weeks' course.

Raymond Maxson, son of Frederick Maxson, the well-known organist of the First Baptist Church, has resigned his position as organist of St. Philip's P. E. Church, West Philadelphia, and accepted a similar position at Calvary M. E. Church, Germantown, E. M. Zimmerman, choirmaster.

May-Lou E. Hall, soprano, a pupil of Percy Dunn Aldrich, gave a recital recently at Mr. Aldrich's studio before a large audience of invited guests. Harriet E. McClellan, pianist, assisted. Miss Hall has developed an excellent voice under Mr. Aldrich's instruction and bids fair to be heard in the very near future in distinguished public recitals and operas.

Frank Edmund Edmunds graduated a class of ten voice pupils at a concert in his studio in the Grebel Building. Mr. Edmunds is recognized as among the best of the local teachers. He studied under Shakespeare, Ffrangcon Davies and Leoni, of Milan.

A novel service was given at the First Baptist Church Sunday evening, June 6, when all the choir music sung consisted of different settings of the words of the hymn "Lead Kindly Light." S. E. E.

ACTIVE MEMBER OF NATIONAL FEDERATION

**Mrs. David A. Campbell Has Done Much
for Contest for American
Composers**



MRS. DAVID A. CAMPBELL
First Vice-President of the National
Federation of Musical Clubs

One of the hard and enthusiastic workers of the National Federation of Musical Clubs is Mrs. David A. Campbell, of Kansas City, Mo. She holds the position of first vice-president of the Federation, which constitutes her a member of the Board of Management. During the past two years she has devoted herself largely to the work of the American Music Committee, which arranged the prize competition for American composers, and raised, with the help of the federated clubs, the amount of the prize fund. Mrs. Campbell was one of the members of the Federation who signed the charter in Chicago in 1898, since when she has always held a place on the Board.

The organizing of new clubs has always been one of Mrs. Campbell's chief activities. She has been instrumental in organizing the Matinée Musicale of Lincoln, Neb.; the Matinée Musical of Coffeyville, Kan.; the Tuesday Club, Bartlesville, Okla., and has been active in the musical life of Denver and Omaha.

Mrs. Campbell has an excellent contralto voice, and has always occupied prominent church positions, being now the soloist in the Hyde Park Methodist Church, in Kansas City. At the recent Biennial of the National Federation, in Grand Rapids, Mich., Mrs. Campbell awakened much interest in public school music through her efforts.

PITTSBURG FESTIVAL ORCHESTRA'S OVATION

**Opening Concert of Summer Series at
Home Attracts an Enthusiastic
Audience**

PITTSBURG, June 14.—The Pittsburgh Festival Orchestra received a flattering reception on Saturday night, when it opened its eleven weeks' Summer engagement on the lawn of the Schenley. Director Carl Bernthaler and his thirty-one musicians were given an ovation. The organization is doing splendid work. The renditions of the overture, "Mignon," by Thomas, and Liszt's Second Rhapsody were especially well received. The program closed with the playing in splendid musical style excerpts from Puccini's "Madama Butterfly." As an additional attraction to-morrow night the Carnegie Glee Club will participate in an especially arranged program.

John R. Roberts, bass at the Third Presbyterian Church, has been appointed principal of the vocal department of the Pratt Institute of Music and Art. The fourth annual commencement of the institute will be held to-morrow night.

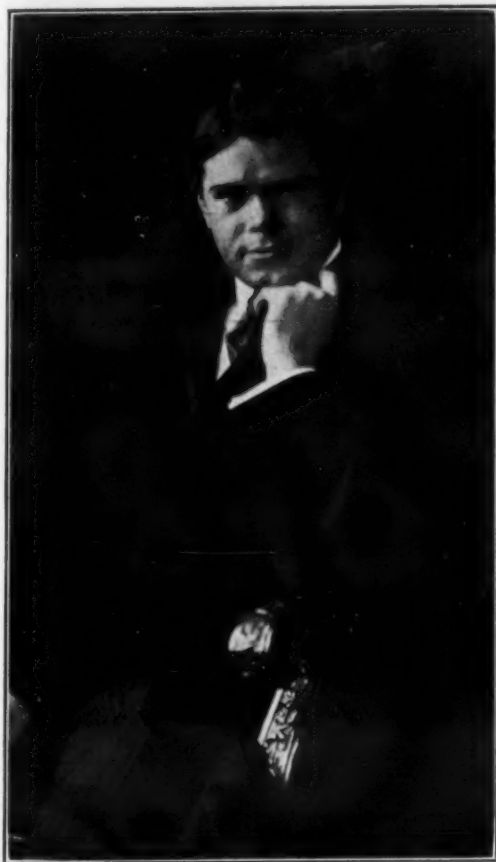
John Gensert, the well-known orchestra leader, has composed a choral work which will be performed publicly in the near future.

Dallmeyer Russell, pianist, and Josephine Steinbach, contralto, of New York, gave a recital last week at Beaver College.

George F. Austin, of London, Eng., an associate of the Royal College of Organists, who has held important positions, arrived in Pittsburgh last week. He is in America in response to some flattering offers of positions as organist and choir director. E. C. S.

Kitty Cheatham, the American *diseuse*, gives her London recital next Monday.

Two Young Brooklyn Musicians Who Have Had Successful Seasons



DAVID TALMAGE, JR.
Brooklyn Violinist, Composer and
Teacher, Who Is Now in Europe

Two young Brooklyn musicians, Markham Talmage, baritone, and David Talmage, Jr., violinist, have been doing exceptional work during the present season, the former as a concert singer and the latter as a teacher and player.

Markham Talmage, the baritone, was "discovered" last season at Ocean Grove by Mme. Ellen Beach Yaw, who was singing a concert engagement at one of the festival concerts. Mme. Yaw was so pleased with Mr. Talmage's voice and personality that she at once engaged him for an extensive concert tour for the season just past, and has re-engaged him for next year.

The tour just finished was a comprehensive one, and embraced the important cities of Texas, Arkansas, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, New Jersey and New York and required over 20,000 miles of travel. In addition to this tour, Mr. Talmage, with his brother the violinist, made a concert tour of the Isthmus of Panama. He has been engaged for the entire season at Ocean Grove, N. J.

Mr. Talmage's voice is a pure baritone of resonant quality and of exceptional range and power. He possesses an ar-



MARKHAM TALMAGE
Baritone Who Has Just Completed a
Tour with Ellen Beach Yaw

tistic ability that enables him to sing compositions of widely differing style, and his repertoire embraces works in English, German and Italian. Mr. Talmage is a pupil of Carl Breneman.

David Talmage, Jr., violinist, is a pupil of Max Bendix, with whom he will resume his work this Summer in Europe. Mr. Talmage, who has just sailed, will spend the entire Summer in Europe visiting Germany, France and England, and in musical studies.

As a violinist, Mr. Talmage is well known, having acted in various concerts as concertmaster of the Ocean Grove and the New York Festival Orchestras. He has also had an extensive experience as an ensemble player, and is a member of several chamber music organizations.

Aside from his playing Mr. Talmage has had great success in teaching, having classes in Brooklyn, in Asbury Park and in other New Jersey towns. As a teacher he has marked talent, being able to impart to the student in a marked degree the fundamental principles of violin playing, and also having decided success in inspiring the student to do earnest and serious work. As a composer he has produced several good works for violin, voice and string quartet.

MISSOURI TEACHERS TO MEET

**St. Louis Music Schools Hold Their
Graduation Exercises**

ST. LOUIS, June 12.—The fourteenth annual convention of the Missouri Music Teachers' Association will be held at St. Joseph, Mo., on June 22, 23, 24 and 25. At this meeting there will be concerts, recitals by prominent soloists, round table discussions on piano, voice, organ and public school music. St. Louis will be well represented, and a general good time is expected by all those attending. E. R. Kroeger, Mrs. Byrd Jourdan Cutsinger and Nathan Sachs, pianists; Mrs. Hedwig Fritz, soprano, and Teresa Finn and Mrs. Jessie B. Jeffries, representing the public school music, will attend from here.

The pupils of Mr. and Mrs. William John Hall gave the first of their final recitals at the Musical Arts Hall this afternoon.

The weekly concert at the Glen Echo Club last evening was marked by a particularly well chosen program. The soloists were Mrs. Byrd Jourdan Cutsinger, pianist, and the University Quartet, composed of Leon Gale, Stephen Martin, Wallace Niedringhouse and Dempster Godlove.

Lilian Pauline Gay, of Alton, Ill., gave a post-graduate recital at the Musical Arts Hall last evening, under the auspices of

the Kroeger School of Music. Miss Gay's appearance was the culmination of several years of hard work, and her rendition of a sonata by Schubert, a concerto by Beethoven and miscellaneous pieces by Bach-Liszt, Saint-Saëns, Kroeger and Wagner-Bendel was excellent in every sense. Miss Gay was assisted by Mme. Christine Nordstrom-Carter, a newcomer to St. Louis. She has a soprano voice of dramatic quality, and her renditions of an aria from "Aida" and Schira's "Sognai" were brilliant. Charles Kunkel played the accompaniments.

The thirty-seventh annual graduating exercises of the Beethoven Conservatory, of which the Brothers Epstein are the directors, was held this evening at the Odeon. In all there were thirty-six graduates, to whom were given diplomas, and ten post-graduates, who received gold medals. The program, which was in two parts, was most comprehensive, and covered a wide range of both vocal and instrumental music. One of the most pleasing numbers was rendered by Elsa Q. Kaemper, of Collinsville, Ill. It was the "Fantastique Suite" for piano by Ernest Schelling, with orchestral accompaniment. H. W. C.

Bellini's "La Sonnambula," which is being revived at Covent Garden for Tetrazzini, has not been sung in London since 1890, when Etelka Gerster made her last London appearance as *Amina*.



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UNIVERSITY HONORS CLARENCE DICKINSON

Organist Receives a Master Degree
—News of Chicago's
Musicians

CHICAGO, June 14.—Clarence Dickinson received the honorary degree of Master of Arts at the commencement exercises of the Northwestern University on June 8. He has been heard recently in three recitals, one at Rochelle, Ill., May 31, at the dedication of St. Bride's Catholic Church on June 6, and at the formal presentation recital of the new organ at Fisk Hall on June 8.

Thomas Taylor Drill, the popular conductor of the Irish Choral Society, proved himself somewhat of a hero on Friday evening, June 11, when his organization was singing at Forest Park, one of the largest Summer gardens in this city. One of the lions broke loose, coming directly toward the leader. Mr. Drill remained at his post, however, conducting the piece as though nothing unusual had happened, and thus averted a panic, although three women were injured. The animal was captured, and Mr. Drill was given an ovation for his courage.

The Chicago Musical College has issued its Summer prospectus for the term opening June 21. This attractive booklet has for a frontispiece a picture of the handsome new building at No. 246 Michigan avenue and detailed accounts of the new members of the faculty: Alexander Sebald, violinist; Anton Foerster, pianist, and Maurice Devries, vocalist.

Bertha Smith-Titus, an accomplished musician, has recently issued a little prospectus containing her repertoire, which includes Wagner's "Lohengrin," "Parsifal," "Tristan and Isolde," "Rheingold," "Götterdämmerung," Massenet's "Manon" and "Thais," Puccini's "La Bohème," d'Albert's "Tiefland," Debussy's "Pelléas and Mélisande" and Goldmark's "Cricket on the Hearth." Mrs. Titus will also give pro-

grams of old-fashioned music, colonial music and music for special anniversaries. This Winter she has been busy with several choral societies which she directs, coaching, and recitals everywhere meeting with deserved success.

Julia Grayce Cooke, the gifted daughter of the well-known piano man, J. E. Cooke, of this city, and who was formerly the gold medalist of the American Conservatory and head of the vocal department of the Illinois College of Music, is making a name for herself in local musical circles. She is soloist of the Oakland M. E. Church.

Miss Cooke made a very successful stage appearance recently in the rôle of *Mabel*, in the revival of the "Pirates of Penzance" at the Marlowe Theater. The rich mellow tones of her soprano blended particularly well with the fine tenor of Mr. Bainbridge, who took the rôle of *Frederick*, and the chief duet that fell to them was many times repeated.

Garnett Hedge, the popular young tenor, has just returned from a successful tour as soloist with the Minneapolis Symphony Orchestra. He appeared in the following places: Minneapolis, Winnipeg, Fargo, St. Cloud, Rochester, Mankato, Owatonna, Albert Lea, Clinton, Iowa City, Galesburg, Monmouth, Kirksville, Lexington, Topeka, Wichita, Lawrence, Baldwin, Kansas City, St. Joseph, Joplin, Des Moines, Omaha, Lincoln, Sioux City, Mitchell, Brookings, Aberdeen, Grand Forks and Duluth. In all of these places Mr. Hedge was enthusiastically received, and the press commented favorably upon his voice and excellent interpretations. His success in the oratorio "The Four Winds," by Carl Busch, which was sung in Kansas City at the Convention Hall, at which place Mr. Busch directed the orchestra, was particularly marked. His oratorio singing in "Elijah," "Swan in the Skylight," "The Messiah," "Creation," "Hymn of Praise" and "Redemption" and other standard works was well received. Mr. Hedge used as an encore in almost every place Edwin Schneider's "Flower Rain," which was especially orchestrated for Mr. Hedge on this trip. This was Mr. Hedge's second tour with the Minneapolis organization.

The Cosmopolitan School of Music offered a faculty concert at the Auditorium

Recital Hall last Monday evening. The following members were soloists: Willard S. Bracken, contralto; Harriet Case, soprano; Franz Esser, violinist; Harold Henry, pianist, and Mrs. Charles Orchard, accompanist. Mr. Henry opened the pro-



JULIA GRAYCE COOKE

gram with Rameau's "Sarabande." This young pianist is making big strides in his work this past season, and meets everywhere with artistic success. In the Chopin Scherzo, op. 20, he displayed rare technique. Harriet Case sang the aria from "Il re Pastore" with flexible, sweet voice, and proved an accomplished singer. Mrs. Bracken was heard in Ronald's "O Lovely Night," to the delight of the audience, as her voice is pure and sweet and her interpretation excellent. Franz Esser concluded the program with Vieuxtemps's *Ballade Polonoise*.

Sybil Sammis-MacDermid was recently heard in the piano parlors of a local music house in the Fine Arts Building in a group of her husband's songs. Mme. Schumann-Heink, who was one of the auditors, was enthusiastic in her praise of Mrs. MacDermid's voice and interpretation. The great contralto expressed herself as delighted with these songs, and will use several of them in her programs this coming season. Mrs. MacDermid sang eight years ago at the Bangor (Me.) Music Festival with Mme. Schumann-Heink, who at that time predicted a great future for the young singer. This was their first meeting since that time.

Gustaf Holmquist, basse chantante, and Harold Henry, pianist, will give a joint recital on July 6, at Mandel Hall under the auspices of the Chicago Conservatory.

The Chicago Conservatory this evening, at Cable Hall, gave an interesting piano and dramatic recital. Twelve pupils were heard, and their work was creditable. A monologue by Marjorie Benton Cooke, "At the Matinée," which has been on many of the programs this Winter, was well recited by Clara L. Munchoff. This institution announces its closing concert on June 22, at Auditorium Recital Hall.

The Walter Spry Piano School held its annual commencement on Tuesday evening,

June 8. The graduates were Ethel Brakefield, Cozella Corbitt, Ethel Keen, Nellie Kouns, Charlotte Silverson, Katherine Watson and Tesse V. Wing who were heard in a very interesting program. The accompaniments were played on the second piano by Mr. Spry. The presentation of diplomas and an address, followed by a large reception, ended the year's work, which has been very successful and satisfactory.

The Olivet Church Chorus presented "The Holy City" on Tuesday evening, June 8, at the Central Y. M. C. A. Hall. The work of this organization is always satisfactory, and on this occasion was deserving of special praise. The soloist, George A. Brewster, the well-known tenor, was in splendid voice.

The Fisk Teachers' Agencies has filled the following positions: Ellis M. Rhodes, tenor soloist at Plymouth Congregational Church, and Tina Mae Haines for Chautauqua work. Robert E. Crossland has been placed as piano teacher at Ft. Worth University, Ft. Worth, Tex.; Saide L. Walker, as teacher of violin in the Christian College, Columbia, Mo.; R. Deane has been engaged as director of music in Clarendon College Clarendon, Tex.; Nellie Wothington, as teacher of piano in Sayre College, Lexington, Ky.; Elsie Smith, as teacher of piano in Hamilton College Lexington, Ky.

The Sherwood Music School has issued its annual Summer catalogue for a term of eight weeks commencing June 21. Every department of the school will be represented, although Mr. Sherwood and Georgia Kober, his first assistant, will conduct Summer classes at Chautauqua Institution, Lake Chautauqua, N. Y., as usual.

Mabel Sharp Herdier, the talented Chicago soprano whose singing this Winter has caused such favorable comment, gave a recital on June 8 at Onarga, Ill., meeting with her usual success in that place. On June 11 she sang at Princeton, Ill., where her work created much enthusiasm, and on June 16 Mrs. Herdier will sing under the direction of Harrison Wild at the dedication of a new organ in Chicago.

The Sherwood Music School announces its twelfth concert and commencement on Wednesday evening, June 16, at the Fine Arts Theater. Twenty-five pupils of the school will receive diplomas in the graduating and teachers' certificate classes. An interesting program is announced for that evening, at which Mr. Sherwood will play second piano. R. D.

Mme. Ziegler's Summer Courses

Mme. Anna E. Ziegler, of No. 1425 Broadway, Metropolitan Opera House, has opened her Summer course and will teach every Tuesday throughout the Summer. Her special course at Brookfield, Conn., will comprise two months, from July 7 to September 7. This course will include lectures on the speaking and singing voice and a normal class for singing teachers.

Calvé is to give a song recital in Queen's Hall, London, the middle of next month.

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ERNESTO CONSOLO, the Eminent Italian Pianist, has been re-engaged, will accept a limited number of pupils.

J. H. GILMOUR, for the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maud Adams, Julia Marlowe, Virginia Harned, etc., personally directs the School of Acting.

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PINSUTI'S OPERA CO. FINANCIALLY STRONG

**Necessary Capital To Assure Season
at Academy of Music Has
Been Raised**

The promised opera season at the Academy of Music will assuredly be given. Not long ago the fate of the enterprise hung in the balance. The rent for at least half the season had been provided for by a munificent Italian capitalist. Options had been secured on distinguished singers. An orchestra, a chorus and a corps de ballet had been engaged. But till recently impresario Pinsuti had not raised a sufficiently large working capital.

The several new backers, among them a wealthy and enlightened lady interested in music, assured the needed funds.

Mr. Pinsuti has never worried about the success of the scheme, only the inadequacy of the capital at his disposal.

Rehearsals will begin in August, and the season will open in September with "Aida" or "La Gioconda."

Puccini's publishers have made no objection to his producing any of the already published works by that composer; "Crisoforo Colombo," or "Germania," of Franchetti; Giordano's "Andrea Chenier" or "Fedora," possibly both, and perhaps "Norma."

To begin, all the works will be given in Italian. French will be essayed later.

Mme. Micucci, who has lately made a profound impression in Europe in "La Vestale," of Spontini, may sing *Norma*.

Other who are expected to be members of the company are Mme. Gonzaga, a coloratura, now at Covent Garden; Mme. Ferrabini, a lyric soprano; Mme. Papovitch and Mme. Adaberto, Camille Seygard and Mme. Donalda, Guarina Fabri and Mlle. Volpini (the stage name of Blanch Fox, a young Bostonian).

The tenors expected are Carlo Dani, Berselini, Zerola and Franceschini. Among the baritones and basses there may be Segura, Pacini, Lucenti, Gravina and Wüllman.

Sansone-La Villa School in St. Paul.

ST. PAUL, June 14.—Errico Sansone and Paolo La Villa will be associated as directors of the new St. Paul College of Music. While the academic years opens in September, the school is now open to pupils preparing for the regular courses. Associated with the two directors will be a competent faculty. The courses as outlined in the new and handsome catalog just issued are complete in every particular, and the curriculum covers everything necessary to a thorough musical education.



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Young Contralto Who Will Present Novel Programs of Scotch Songs



Helen Waldo in the Costume Used by Her When Singing Scotch Songs

Helen Waldo, the young contralto, who has made such a pronounced success during the present season, is planning a series of recitals to be devoted to Scotch songs. Much interest attaches to the songs which she will sing, for many of them are unfamiliar to the younger generation. Most of them were discovered in libraries hidden away in ancient collections of songs, one was gotten from two old Scotch ladies (twins and seventy-eight years old), and several more came from a like source. Miss Waldo has been indefatigable in her search for interesting and characteristic Scotch songs and her program is unique. Among other songs she will sing:

"The Barrin' o' the Door," "Leezie Lindsay," "The White Cockade," "Wae's Me for Prince Charlie," "Charlie Is My Darling," "Farewell to Lochaber," "Ye Banks and Braes," "The De'il, Cam' Fiddlin'," "Flow Gently, Sweet Afton," "Come Under My Plaidie," "John Anderson, My Jo," "Callin' Herrin'," "My Love She's but a Lassie Yet," "The Land o' Cockpen."

Miss Waldo, herself, owns to Scotch descent, and sings these old Jacobite songs, and the Burns songs, in a way to rouse the Scots' blood.

Miss Waldo finished her present season by singing the contralto parts in Elgar's "Light of Life," in Flemington, N. J., on June 3. On May 25 she appeared with the Quartet Allegro in Liza Lehman's "In a Persian Garden." She has been much in demand as a soloist in the East, but has found time to take a short tour through the Middle West, singing in Green Bay, Oshkosh and Superior, Wis.; Wooster and Toledo, Ohio, and Bloomington, Ind.

The comments on her work unanimously agree that she possesses a voice of the true contralto timbre, which she uses with a delicacy and finish, and, when necessary, with a dramatic power that gives evidence of great native talent and intelligent study. Miss Waldo, though a young singer, interprets her songs with an understanding and musicianship that rank her at once with the greater artists. Her success is aided materially by her charming stage presence.

The Ohio Music Teachers' Association will meet in Toledo again this year on June 28, 29 and 30. The two principal officers are: John Ecker, president, and Millicent Brennan, vice-president.

ORGANISTS GATHER AT ANNUAL DINNER

**American Guild's Festive Board the
Attraction for Many of Its
Prominent Members.**

The annual dinner of the American Guild of Organists was held on the evening of June 8 at the Hotel Ansonia. The warden, Warren R. Hedden, presided.

Arthur Foote, the newly elected honorary president, spoke of the success of the New England chapter of the guild, felicitated the A. G. O. on its work, and laid much stress on the importance of the examinations; spoke of the interchange of courtesies between the New England Chapter and the Canadian representative of the organization.

Rev. Dr. Grosvenor, the chaplain, spoke of the important place of music in the church services and the co-operation between minister and organist. He pleaded for the setting of a standard of the best.

R. Huntington Woodman touched on the duty of the guild in raising the status of organists all over the country. Frederick Maxson brought greetings from the Pennsylvania chapter. Rev. Dr. T. Calvin McClelland referred in glowing terms to the work of the guild, and urged in addition to the standard hymns and anthems the composition and use of music expressive of modern life and feeling. Walter Henry Hall mentioned the broadness of the guild's purpose, and John S. Camp was impressed, he said, in the oneness of purpose of the men in their collective work for the guild's interest. Rev. Dr. C. F. J. Wrigley alluded to his high regard for music, and in contrast with the clergyman whom he quoted as characterizing it as "the least disagreeable of noises," mentioned the importance of consulting the organist of the church when new organs were to be constructed. John H. Brewer dwelt on the present policy of the guild and the amount of work devolving upon the officers. Charles T. Ives particularized on the value of fraternal spirit, and Professor Baldwin, of the New York City College, pointed out the desirability of extending the guild to every State.

Will C. MacFarlane, Dr. J. Christopher Marks, Homer N. Bartlett, Mark Andrews and N. W. Gray also voiced opinions.

The general trend of sentiment of all the speeches was the broad purpose of the guild, its wonderful growth, the power it was already exercising and its destiny of influence throughout the United States and Canada through the examinations and the bringing of the organists in touch with one another.

William C. Carl was chairman of the dinner committee. Four past wardens were present. A partial list of those attending includes:

J. Warren Andrews, Edith Blaisdell, C. A. Barnes, C. Whitney Coombs, C. B. Clark, Miss Crews, Clifford Demarest, S. Lewis Elmer, Gottfried H. Federlein, Mrs. Kate L. Fox, Clement R. Gale, H. W. Gray, Walter C. Gale, William C. Goldsworthy, Mrs. Goldsworthy, Mrs. W. R. Hedden, Arthur Hyde, Alfred Hallam, W. O. Hirt, Edmund Jacques, Mary Liscom, Mr. Marshall, Miss MacInnis, Mrs. L. C. Marks, Lawrence J. Munson, Albert R. Norton, Henry P. Noll, Mr. Odell, Mrs. Odell, Frank L. Sealey, Carl G. Schmidt, Mrs. Schmidt, F. W. Schlieder, Henry S. Schweitzer, G. Waring Stebbins, Fanny M. Spencer, Mr. Trench and Frank Wright.

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MANY CONSERVATORY STUDENTS GRADUATE

Philadelphia Schools Introduce Large Number of Pupils to Professional Musical Life

PHILADELPHIA, June 14.—Closing exercises at the music schools continue to claim public attention. There is an unusual number of graduates this year and many anticipating bright futures in the profession or in concert work.

The E. K. Peall Conservatory of Music and Art held its graduating exercises on June 8 at St. Paul's Episcopal Church. Those who received certificates as having successfully completed the piano course were Edith M. Barbies, Florence Edna Davis and Ellen M. Crenzt. Nettie Moore Chain, of the faculty, and the E. K. Peall Orchestra participated in the program.

The Dietrich Piano School gave its closing concert at Wanamaker's Egyptian Hall last week. The graduates were Mayme Flint, Edna Hower, Helen Fish, Cleland Lersh, Robert McCracken, Jr.; Kathryn Work, Charles Lord, Jr.; Edith Fogg, Stephen Campbell, Fannie Farber, Harold Moss and Elizabeth Rosenberg. The school will reopen Monday, September 6, in the Keith Theatre Building.

The last of a series of recitals rendered by the Coombs Broad Street Conservatory of Music to the Music Department of the University of Pennsylvania was given last Friday evening in Houston Hall. Earle E. Beatty, pianist, and Clarence Cox, violinist, participated in a program with numbers from Grieg, Chopin, Combs, Rubinstein and other composers.

Adele Sutor's pupils with the assistance of J. W. F. Leman, violinist, gave a recital last Saturday afternoon at the Church of the New Jerusalem.

The graduates concert of the Columbia

School of Music was given last week at Witherspoon Hall. The Orchestra Class was assisted by a number of individual students in rendering an interesting program.

Miss R. C. Murtha, soprano soloist of the First Unitarian Church, Germantown, and Emil R. Bierfreund, baritone soloist of St. Mark's Lutheran Church, gave a studio recital last Thursday night at No. 1520 Chestnut street. Both are pupils of James C. Warhurst.

Viola Lansing, soprano, and Edgar P. Chipman, organist, gave a recital last Thursday evening at the Church of the Reformation. The students of the Lansing Music Studio and the Choral Society of the church, of which Mrs. Lansing is director, participated in an excellently rendered program.

The Junior Männerchor, of this city, and the Concordia Singing Society, of Wilkes-Barre, are among the organizations which will take part in the music festival of the United Singers of New York in Madison Square Garden, June 19 to 22.

S. E. E.

Harriet S. Whittier's Summer Plans

BOSTON, June 14.—Harriet S. Whittier, the soprano soloist and teacher, will close her Boston studio this week and her studio in Portsmouth, N. H., early next week and leave for her Summer home in Vermont, where she expects to do some teaching during the Summer, and will also give several recitals of songs for children during the Summer. Miss Whittier has had a successful season and already has plans formulated for extending her teaching work next season.

D. L. L.

Paul F. Johanning to Sail for Europe

Paul F. Johanning, composer of the "Dainty Flower Pieces" series, will sail for Europe on the *Graf Waldersee* on June 24.

CINCINNATI COLLEGE GRADUATES STUDENTS

Many Diplomas and Teachers' Certificates Awarded for Meritorious Work—Conservatory Exercises

CINCINNATI, June 14.—The thirty-first annual commencement exercises of the College of Music were held in Music Hall on Thursday evening last. The program was opened with a performance of Schubert's Unfinished Symphony by the College Orchestra, under the direction of Henri Ern. Louis Victor Saar directed the college chorus. The solo work was done by two graduates, Catherine Hall, soprano, and Lillian Kreimer, pianist. The list of graduates follows:

Diplomas: Catherine M. Hall, soprano; Lillian Kreimer, pianist, of Covington and Cincinnati. Certificates: Ethel E. Bailey, Dulie Dickmeier, Mildred Graham, Thomas Griselle, Lula McClellan, William C. Reddick, Viola F. Wolter and Albert Victor Young, pianists; Ethel E. Diggs, Ida Hoerner, George W. F. Keller, Neva Remde, Pauline W. Stitt, Edna Weiler and W. Emerson Williams, voice; Helen Graham, organ; Adolf G. Hoffman, cello; Ernest M. LaPrade, violin; Irma Chambers, Gertrude Johanna Gantvoort, Grace Leora Harris, Etta Cook, Florence Crawford, Ruth Martin, George H. Moore, Helen E. Stacy, teachers' certificates; Zepha von Lepel, Pearl Droste Elliott, readers.

The commencement exercises of the Conservatory of Music were held on Wednesday, Thursday and Friday of last week, and were largely attended.

F. E. E.

BISPHAM PUPIL SINGS

Percy Hemus Gives Recital in Kansas City—"Messiah" Rendered

KANSAS CITY, Mo., June 12.—Percy Hemus, the New York baritone, who is teaching here this Summer, gave a recital in Casino Hall on Monday evening to a large audience. Mr. Hemus, who is a pupil of David Bispham, is most successful, and sings many of the songs used by his famous teacher. Francois Boucher, violinist, assisted Mr. Hemus, playing with a beautiful tone and excellent style. Cecile Boucher was at the piano.

The advanced pupils of Mrs. W. G. Hawes gave an excellent recital in the Academy of Music Tuesday evening. They gave evidence of good training, displaying voices of excellent quality. Those participating were Mrs. Clyde Hunt, Mrs. Warren Thompson, Mrs. S. J. Jackson, Mrs. O. G. Davies, Mrs. Frank Stearns, Mrs. Ethel Lee Buxton, Irene Page, Hulda Baum, Grace Meredith, Miss Van Zandt, Clara Barnes, Olive Yeost, Arion Jardon, Ruth Tibbals and Edith Hawes. They were assisted by Pearl Weidman, pianist; Lucile Burgess, reader, and Mrs. E. C. White, accompanist.

A chorus of eighty-five voices, under the direction of Laura V. Lull, sang "The Messiah" on Thursday evening at the First Presbyterian Church. The soloists were Alice Bradley, soprano; Mrs. Ernest Darnall, contralto; Paul Baltz, tenor, and Joseph Farrell, baritone.

M. R. W.

Mr. and Mrs. Sims Back from Milan

Bradley M. Sims, a baritone and teacher, formerly of Rochester, Ind., and Mrs. Sims, pianist, returned from a year's study in Milan to New York last Saturday on the *Baltic*. Mr. Sims studied voice with Rogerio Astellero and piano with Giacomo Ma-

rino, to better prepare himself for his prospective work as a teacher in this country. He was the director of the department of music at Rochester College, and established an excellent reputation through his work at that institution.

SWEDISH SOLOISTS SING HERE

Artists En Route to the Alaska-Yukon Exposition Give a Concert

En route to Seattle, where they are to be the soloists at the concert to be given under the auspices of the United Swedish Singers of the Pacific Coast on "Sweden's Day" at the Alaska-Yukon Exposition, Mme. Anna Hellström-Oscar and her husband Martin Oscar, of the Royal Opera at Stockholm, gave an operatic concert Sunday night at Carnegie Hall.

The program included the farewell song from Donizetti's "Daughter of the Regiment," an aria from Nicolai's "Merry Wives," and an aria from "La Traviata," sung by Mme. Hellström; the romance from "Tannhäuser," sung by Oscar; the swan duet from "Mignon," by both artists, and several romances and ballads.

The Swedish Singing Society Lyran, with Prof. Joseph Hagström wielding the baton, rendered Abt's "Morning Song," Kjerulf's "Naar ved Natt" and other numbers.

d'Arnold's New Compositions

Two compositions for violin, by George d'Arnold, have been received at the office of MUSICAL AMERICA. Mr. Arnold is a Southerner, who has won much success as a violin pupil of César Thomson in Brussels.

A "Cavatina," op. 11, No. 10, is written in a manner to prove effective from the violinist's standpoint, without being difficult. In mood it is sombre and quiet in the main, rising to moments of more impassioned expression.

A "Nocturne" is a felicitous piece of work, with considerable rhythmic and melodic charm. It lies particularly well for the violin, and should prove a welcome contribution to the repertoire of the young violinist.

Mme. Jomelli Engages Accompanist

Mme. Jeanne Jomelli, soprano, will have a permanent accompanist for her concert work next season in the person of Magdaline Worden, with whose work she is highly pleased. Mme. Jomelli's engagements will keep her in America until after August 4, when she sings at Norfolk, Conn., after which she goes abroad for a vacation lasting until the latter part of October.

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AUSTIN

MERÖ SETS EXAMPLE TO CONCERT-GIVERS

Plays Her Farewell in London at
Popular Prices—Gilbert's
French Recital

LONDON, June 7.—Yolanda Merö, the Hungarian pianist, who had already given two recitals here this Spring at the usual admission prices, set an example to her older and longer-established colleagues by adopting a scale of popular prices for her extra, farewell concert. The innovation was warmly applauded by critics and public alike, for it is generally agreed that in view of the great number of concerts given here at this season of the year especially, the prevailing tariff is too high to produce satisfactory results for either the great majority of the artists or the concert-going element.

Miss Merö was greeted by a large audience, to whom she introduced a Valse-Intermezzo by Merkler-Stefanai, besides playing Stradal's arrangement of Friedmann Bach's Organ Concerto in D minor, Brahms's Capriccio in B minor, Dohnanyi's Rhapsody in C major, Carl Heymann's "El-fenspiel" and familiar compositions by Schubert, Chopin and Liszt. "Seldom indeed do we find a pianist in whom are combined so many of the qualities that make for greatness," says the *Daily Telegraph*. "Her performance of the arrangement of Friedmann Bach's Organ Concerto in D minor reminded one in many ways of the playing of Mme. Carreno, so virile, so strong and so decisive was it."

Charles Gilbert, the French bass-baritone, is just as popular here as he is in New York. His second "Séance sur la Chanson Française" given last week was devoted to romances and melodies of the modern French school of the XIXth and XXth centuries. The favorites of the opening group of specimens of the *chanson sentimentale* of the first quarter of the nineteenth century were Pierre Jean Garat's "Dans le printemps de mes années," Darcier's "Madeleine" and Weckerlin's "Fleur de la lune." The second group included Gounod's "Biondine," and Lalo's "L'esclaire" and the less familiar but very effective "Les cloches du soir," by César Franck and "Les enfants" by Massenet. He also sang Bruneau's "L'heureux vagabond," Fauré's "Les berceaux," the "Au bord de l'eau" of Charles Bordès, the "Lamento" of Duparc, one of César Franck's pupils, and songs by Debussy, Charpentier and other moderns. His accompanist was the experienced Marcel Charlier, of the Manhattan staff of conductors.

At her recent recital here Lillian Nordica sang an effective song by Charles Wakefield-Cadman entitled "From the Land of the Sky-Blue Water," which is based on an Omaha Indian tribal melody. It was placed in the group that began with Walter Morse Rummel's "Twilight," and further included Georg Henschel's "There was an ancient king" and two of the songs that have long been identified with Nordica programs, Quilter's "Now sleeps the crimson petal" and Max Stange's "Damon." Of special charm was the American soprano's singing of Gabriel Fauré's graceful "Nell,"

Cesar Thomson's Coming Tour Will Be Welcomed by American Violinists



Cesar Thomson at the Age of Twelve

The announcement in *MUSICAL AMERICA* last week that César Thomson, head master of violin of the Royal Conservatory of Music in Brussels, and one of the greatest virtuosi of the day, is to tour America next season, was read with satisfaction by lovers of violin music throughout the country. Through the courtesy of George d'Arnold, the well-known Southern violinist, teacher and composer, himself one of the most distinguished of Thomson's pupils, *MUSICAL AMERICA* is able to present two interesting pictures of the master, one showing him during childhood and the other a cartoon, showing him as a fisherman. Angling is M. Thomson's greatest delight, and the sketch is said to be thoroughly characteristic of his annual fishing expeditions.

At his latest concert in Royal Grand Harmony Hall, M. Thomson played Tchaikowsky's Concerto with such great skill and expression that the audience stood up for seven minutes applauding and calling "Bravo, Maestro!" The leading violinists

while the audience was carried off its feet by her dramatic interpretation of Schubert's "The Erl King" at the end of the program and her exultant "Brünnhilde's Call," from "Die Walküre," given as an encore. Her assisting artist was John Coates, who sang Cowen's "At the mid hour of night" and songs by Brahms, Rubinstein and Mallinson. F. A. Sewell was the accompanist.

On June 17 Nordica will give a second concert, this time with the London Symphony Orchestra, under Arthur Nikisch's baton.

Alice Verlet has never sung in London until this Spring, though she has been before the public in her native France for nearly twenty years and toured America early in her career. This soprano, who was long a popular favorite at the Paris



Cesar Thomson as a Fisherman

of Brussels presented him with a laurel wreath. The second number was Sonata No. 1, "Arte del arco," Tartini, which received even more applause. After "Legende," by Sinding, and "Danses Slaves," by Dvůrák, he was recalled fourteen times.

After Thomson's own Zigeuner Rhapsodie, which was the last number, the audience refused to leave the hall. They picked up chairs and hammered the floor after they tired of clapping, compelling him to give another encore, which was "Non piu Mesta," by Paganini. All the artists present admitted that they never heard it played better.

It is just forty years since Thomson became a world famous artist. At the age of twelve he won the gold medal with all honors at Liege Conservatory, and toured all Europe as a finished violinist, pupil of the De Beriot School, Vieuxtemps and Leonard, and succeeded them at the Brussels Royal Conservatory. M. Thomson toured America fifteen years ago.

Opéra, before the present directors began their régime, has given two concerts here lately, for which she has chosen programs adapted to the display of her coloratura prowess. At the second, for instance, there were the "Shadow Song" from Meyerbeer's "Dinorah," the "Caro Nome" from "Rigoletto," arias from "Don Pasquale" and "Le Cid" and a "Salterello" by Pons. The critic of the *Morning Post* goes so far as to say that "with the exception of Patti and Melba no voice like it has been heard in this country for a long time," but the other reviewers are more temperate in their estimates.

A violinist named Kristina Frey gave a recital "dans le style ancien" last week that was devoted exclusively to late seventeenth century and early eighteenth century composers. There were, for instance, sonatas by Corelli, Handel, Senaile, Bach's Chaconne, a gigue by Vivaldi, a prelude by Purcell and an aria by Tartini.

Sergius Kussewitzky, the Russian contrabass virtuoso who has been conducting orchestra concerts of Russian works lately, found time to give a recital in St. James's Hall, and once more he gave an enlightening demonstration of the possibilities of the double-bass as a solo instrument. The concerto in A by Mozart that he played was a transposition of the concerto in B Flat written for the bassoon. Both in it and the recitalist's own concerto an extraordinary variety of tone color, considering the limitations of the instrument, was achieved, while nothing but praise can be spoken of the purely technical skill displayed. Two short pieces by Kussewitzky, a "Humoresque" and a "Chanson Triste," also came in for hearty applause.

Siegfried Ochs, conductor of the Berlin Philharmonic Chorus, Germany's finest choral society, has decided to produce Otto Taubmann's Mass, which has been considered heretofore too difficult for performance, at one of next Winter's concerts of his choir.

W. W. Boutelle, organist of the McLe-more Avenue Christian Church, of Memphis, Tenn., played the opening recital on the new organ which was recently installed. A part of the purchase price was given by Andrew Carnegie.

DEPRECATES WORK OF GATTI-CASAZZA

New York Correspondent of Milan
Paper Gives His Views of Im-
presario's Accomplishments

Narcisa C. Donato, writing to *Il Teatro* in Milan, has deprecated the worth of Giulio Gatti-Casazza as general manager of the Metropolitan Opera Company. After paying tribute to the genius of Toscanini, and disassociating him from fault, Mr. Donato continues to characterize Mr. Gatti-Casazza as "demonstrating little energy" and having "very little tact in treating theatrical matters as well as the persons connected therewith."

He goes on to declare Mr. Casazza's ignorance of English and insufficient fluency in French, and naming M. Centanini as his secretary or "phonographer," and the means of expressing himself.

"On the whole," explains Mr. Donato, "the ability of Mr. Casazza has been that of arousing such antipathy to benefit infinitely the way of the other theater, which acts better even without the presence of a genius."

The correspondent is querulous about Mr. Casazza's real position and elucidates his information to the effect that the latter is held in very little regard by the stockholders, and that "a certain Ralph Edmunds, an opportunist, directs more than he, meddles in things which do not regard him and perhaps seeks to overthrow the supreme artistic director." Edmunds is mentioned as being the secretary of the stockholders. Illumination is thrown on the "facts" of the original offer of contract to Toscanini, who, he alleges, refused to accept without the companionship of Mr. Casazza.

He concluded by saying that the "artistic success has been more conspicuous on account of the German repertoire than the Italian, and also on account of the great energy of Mr. Diopel. The optimists report that he (Mr. Casazza) has not had time to prove himself, having had his hands tied. It is awaited for him next season to find the way to demonstrate his value, or the three years' contract could end with the season 1909-1910."

Haydn Music Below Par

LONDON, June 12.—Some amusing stories of Haydn's visit to England are related by Sir Frederick Bridge.

On one occasion a captain asked him to write a march for his troops, and offered thirty guineas for it. Haydn wrote the march in a quarter of an hour, and then two others to give the captain a choice. When the latter had heard the first he counted out 30 guineas and walked away.

"I have written two others," shouted Haydn after the officer.

"I like the first very well," was the retort. "I'll give them to you," persisted Haydn.

"I won't have them," replied the officer.

Running after the captain, Haydn called: "At least hear them." The captain then answered: "The devil himself shall not make me hear them."

Liederkrantz Orchestra Election

At the annual election of the German Liederkrantz Orchestra, at the clubhouse, Fifty-eighth street and Park avenue, the following officers were elected for the coming year: Charles E. Lauten, chairman; Paul O. Hoerning, secretary; Charles Herwig, librarian, and Charles A. Ruperl, concertmaster.

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Joseph Pache, of the Baltimore Oratorio Society has been re-elected director of the Oratorio Society of York, Pa.

Alfred G. Robyn, the well-known composer, gave an organ recital recently at Chillicothe, Mo., assisted by E. Evans Clark, baritone.

Laura M. Webster, daughter of ex-Mayor and Mrs. W. E. Webster, of Lewiston, Me., has been selected to teach music in Miss Porter's School for Girls, in Farmington, Conn.

Mrs. Gross, a pupil of W. V. Abell, of the Hartford Conservatory of Music, was heard at the song recital given last week at that institution. She was assisted by Florence Shortsleeve, violinist; a pupil of Davol Sanders.

The Junior Stage Fright Club, of Washington, D. C., under the direction of Alice Burbage, devoted its recent meeting to the life and work of Schumann. A sketch of the composer was read by Bella Schiffmann, and piano selections were rendered by several members.

The regular annual recital was given by the school of music of the Macalester College, St. Paul, Minn., on Tuesday evening, June 8, the following participating: Misses Woodworth, Miller, Erkenbrack, Rocheleau, Hall, Dahlgren and Nash, and Messrs. Fairclough and Bliss. Mildred G. Phillips was accompanist.

Evelyn Elizabeth Lacey, soprano, and Francis Russell Gilbert, baritone, pupils of W. H. Hoerrner, of Binghamton, N. Y., assisted by Elizabeth L. B. Taylor, pianist, were heard in recital at the studio of Mr. Hoerrner on Thursday afternoon, June 4, and demonstrated great ability in the rendition of their numbers.

The first concert of the Menominee Choral Society, of Marinette, Wis., made up of singers from both Menominee, Mich., and Marinette, Wis., was recently given at the Menominee Opera House. The event was entirely successful, and brought great credit to the organization, which has been in existence less than a year.

Dr. William Harper, dean of the conservatory of music at Lawrence College, Appleton, Wis., and a well-known basso, and Marie Mayham, of Fond du Lac, Wis., a soprano of exceptional talent, will be the soloists at the thirteenth annual singer-fest to be held in Appleton, Wis., July 17 and 18.

Mabel W. Daniels, of Brookline, Mass., has been appointed musical director at Bradford Academy. Miss Daniels has composed operettas, songs and a musical comedy which was recently produced in Brooklyn, N. Y. She has studied music with the best teachers both here and in Europe.

The Musical Mutual Protective Union has made a protest to Mayor McClellan, of New York City, against the withdrawal of five men each from the bands at the recreation piers at the foot of West Fiftieth, Barrow and East Twenty-fourth streets, claiming that artistic work cannot be done with fewer men than are now used.

A piano recital was recently given in Hartford, Conn., by the pupils of Mrs. E. W. Modeen, assisted by Freda Grandahl. The pupils who took part were George Johnson, Alva Hanson, Edith Englund, Harold Anderson, Anna Carlson, Leo Lundin, Cora Fall, Freda Schadow, Anna L. Bray, Hulda Wennestrom and Otilia Hellstrom.

Mrs. Virginia P. Marwick's class in voice culture, assisted by Mrs. Emma Spieske Miller, violinist; Mrs. Lucius Johnson, pianist, and Mrs. Harriet Crane Pitblado, pianist and organist, gave an excellent recital recently at Unity Hall, Hartford, Conn. It was the thirty-fourth complimentary recital given by members of Mrs. Marwick's classes.

The vocal pupils of Marie Seymour Bissell were heard in recital recently in Unity Hall, Hartford, Conn., winning the approval of a large audience. Those who appeared were Bessie Quinn, Florence M. Sturtevant, Edith Ransom, Katherine Adams, Mrs. Philip Gale, Editha Jacobs, Flora Stanley, Florence Burton, Ruth Whitling, Gertrude Lloyd and Emma Elmer Peck.

A successful evening of song was given recently by Clara B. Pancoast, of Portland, Me. Miss Pancoast is a pupil of William L. Whitney, of Boston, and is the secretary of his Portland class. She is also a member of the Free Street Baptist Church Choir, and has a large class in sight reading. Mary Sturdivant, pianist, a brilliant pupil of Florence Libby, assisted Miss Pancoast.

The following pupils took part in the vocal and piano recital by the students of the Figue Musical Institute, Brooklyn, N. Y., on Thursday evening, June 3: Charlotte Hague, Elsie Riemann, Dorothy Comstock, Helen Comstock, Estelle Kirshbaum, Edna Harris, Catherine Hullén, Edith McNaughton, Anna Schloring and Lois P. Clark.

The second annual recital by the pupils of Edna J. Sheehy, of Washington, D. C., took place on Thursday evening, June 10, the following participating: Mrs. R. W. Isbell, soprano; Mrs. Isaac Gans, mezzo-soprano; Anna Calder, soprano; Harold N. Woodman, tenor, and S. Irving Smoot, baritone. Miss Sheehy sang by request "Sognai," by Shira, and an aria from Gounod's "Queen of Sheba."

Giovanni Gennaro, of Gennaro's Venetian Gondolier's Band, sailed on the *Lusitania* Wednesday, June 9, for Europe, where he will visit London, Paris and several Italian cities. He is crossing this Summer especially to see his mother, who will celebrate her eighty-second birthday in July. While in Milan Mr. Gennaro will have elaborate stage settings painted and will also get the costumes for his new "act."

The senior class of the Denison University Conservatory of Music, Granville, O., consisting of Martha Flurschutz, violinist; Faye Hulshizer, pianist; Grace M. Keenen, organist and soprano, and Karl H. Eschmann, pianist, gave their graduating recital on Friday, June 11. The program, which was excellently rendered, contained compositions by Hollins, Tartini, Chopin, Massenet, Holmes, Foote and Schumann.

Juliet Barker, Eva Lucile Wright, Estelle Deardorff, Marie Porter, Rhea Ingler, Grace Field and Grace Learned, pianists; Selma Ladzinski, Anna Haldy, Fred Wolf and Walter Livingston, singers; Ruth Rockwood, organist, and Lela Zimmermann, violinist, participated in the term recital of the Denison University Conservatory of Music, Granville, O., of which Carl Paige Wood is dean.

At the opening of the new auditorium of the Protestant Episcopal Church of the Messiah, in Baltimore, last Sunday, the introduction of a vested choir was an important feature. Appropriate selections were sung by the choir, under the direction of Frederick Baugher, with Lucy Huston Wickes, organist. Mrs. Edward Leister is the leading soprano, Annie Hemley first alto and Frederick Limpert basso.

The Musical Union of Baltimore City has just closed a deal for the purchase of the former building of the Medical and Chirurgical Faculty, at No. 847 North Eutaw street, and will occupy it as headquarters for the union. The officers of the society are: president, John Itzel; vice-president, August Schmidt; financial secretary, Ferdinand Linhard; recording secretary, Charles Becker, and treasurer, Louis Fisher.

On Sunday, May 30, the Bach Society, of Cleveland, O., Carl A. Radde, director, gave a service at the Woodland Avenue Presbyterian Church. The assisting artists were E. Harold Geer, organist; Johann H. Beck, violinist, and Oscar Eiler, cellist. The entire program was made up of compositions by Horatio W. Parker, and the

service was one of the most interesting that the choir has given this year.

Robert C. Brown was given a testimonial concert at the Academy of Music, in Pottsville, Pa., recently by the Gerhardt Symphony Orchestra of that city. Mr. Brown is an accomplished pianist, and during the evening he presented an interesting program, which showed his attainments to good advantage. On July 14 he will leave for Europe to continue his musical education under the personal guidance of his teacher, Constantin Von Sternberg, of Philadelphia.

Fifty musicians, including some of the best talent in Milwaukee, have organized the MacDowell Club, which will co-operate with the Milwaukee College Endowment Association. Six programs under the auspices of the association have already been planned. The following officers have been elected: president, Mrs. C. E. McLennan; vice-president, Mrs. J. A. Segar; recording secretary, Mrs. Harriet Crosby; corresponding secretary, Sarah Rich; secretary, Janet Newton.

Pupils of Mabel Amelia Guile, of New Rochelle, N. Y., teacher of singing, were heard in recital recently, the program showing work which was creditable in every respect to both teacher and pupil. Those who took part were: Margaret Lovejoy, Adelaide Harris, Florence Kelley, Edward Baker, Winnifred Gross, Misses Neal, Haley, Crosby, Crawford, Storms and Howe, Elizabeth Bosworth, Grace Thwing, Mr. Baker, Miss Tuttle and Anna Karslake.

Clarence E. Shepard, of Oshkosh, Wis., who has won much praise in this country and in Europe for his ability as a pianist and organist, recently dedicated a new \$8,000 Kimball organ at the Grand Avenue Congregational Church in Milwaukee. Mr. Shepard, who received his training under famous masters abroad, will have charge of the organ at the church, his services having been acquired permanently. Mr. Shepard spent several months of study under Guilman in Paris.

Frances Genevieve Morley, pianist, and Grace MacGregor Morley, violinist, students at the University School of Music, Lincoln, Neb., were heard to advantage in recital in that city on Friday, June 4. They are pupils of Mrs. Lura Schuler Smith, piano, and Carl Frederick Steckelberg, violin, of the faculty of the University School of Music. The concert was given under the auspices of Maude Bell, of Council Bluffs, Ia., who is a well-known teacher of piano, harmony and the Church-Parsons system of illustrated music study.

The Conservatory Orchestra of the music department of Denison University, Granville, O., gave its last concert of the year under the direction of R. L. Hidden, performing Haydn's Fifth Symphony, an Andante Cantabile by Tchaikowsky, and the finale from Widor's Sixth Organ Symphony, with Elizabeth M. Benedict at the

organ. Besides Miss Benedict, the assisting artists, all faculty members, were Elizabeth Thompson-Wilson, contralto; Bertha Stevens, pianist, and Reginald L. Hidden, violinist.

The pupils of Dr. H. J. Stewart, of San Francisco, Cal., were heard in a vocal recital given at the California Club Auditorium, on Wednesday evening, June 2. Those who took part were: Misses Hortense Gilmore, Hazel Vinton, Irene Meussdorffer and Mrs. Fred C. Allen. Hazel Vinton, Carrie Brown Dexter, Jessie Alexander, Gladys Worden, Mrs. A. J. Harrington, Cecilia Gilchrist, Constance Alexander, Louise Smith, Ethel Foskett, Maurise Reichling and Julia Neppert.

The following students took part in the annual pupils' recital given recently by Mae Jean Colt in Hartford, Conn.: Lila De Witt, Vera Nugent, Gladys Sheiber, Marion Guncheon, Deborah Freedman, Mildred Kennedy, Marion Baldwin, Paula Rottman, Elizabeth Nugent, Laura Hogan, Clara Persky, Fanny Schollhorn, May Kennedy, Ruth Harrison, Ethel Soderburg, Vera Chandler, Etta Herpich, Bessie Archer, Lillian Berman, Jane Fahy, Meta Stahl, Minnie Hoffman, Florence Weiss, Alice Minnix, Florence Quinlan, Irene Guthrie, Josephine Flanagan, Marcella Quinn and Florence Wetherall.

An excellent students' recital was given recently by the piano pupils of Jane E. Williams, of Baltimore, at her studio. An interesting program was presented by the following participants: Annie Quinan, Henry Martin, Miss Nicholson, Esther Dryer, Lester Cullen, John Donoho, Katharine Ridgely, Corinne Schoenwolf, Ray Schoenwolf, Vivian Ashby, Myra Reinle, Camilla Quinan, Nena Ashby, Nellie Lowe, Innes Quinan, Dorothy Brown, Ruth Ridgely, Grace Stonebraker, Miriam McCurdy and Charles Stonebraker. A tenor solo was sung by Clarence R. Tucker, and diplomas and certificates were awarded.

Germantown (Philadelphia) musical society set gathered *en masse* on Thursday afternoon of last week to partake of the vocal refection offered by its talented and beautiful young member, Miss Elinor Harmon, at the latter's residence on East Woodlawn avenue. Harriet Wagner, granddaughter of the Civil War hero of that name, presided at the piano, and her accompaniments were marked by beauty and intelligence of touch and a charming sense of taste and restraint. Miss Harmon has seldom been in more lovely voice, and her selections from the choicest pages of Wagner, Verdi, Massenet and Puccini were delivered with refinement and yet luxuriousness of tone that is inhibited ought but sincerest praise. Her French diction in the Massenet numbers was excellent, and the "atmosphere" and delicious languor with which she imbued such as his "Elegie" was a truly artistic triumph. The artist's mother superintended in her own gracious style the dispensing of a collation which followed.

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Mr. Schoessling's professional work has covered a wide range of activity. For three years he was the cello soloist of the Chicago Symphony Orchestra, and his association with the Theodore Thomas Orchestra in the days when Thomas himself was the guiding spirit served to bring him before public attention as a worthy member of that organization. He served also in the same capacity with the Metropolitan Orchestra.

Mr. Schoessling's playing is characterized especially by beauty of tone and an absolute command of the instrument, which enables him to freely express himself. Few cellists have done so much to place the peculiar beauties of this instrument before the general public in such a delightful way and to give it a cherished place in the heart of the every-day music lover.



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TOWNSEND TO SAIL JULY 3

Boston Baritone Gives Final Pupils' Recitals in His Studios

BOSTON, June 14.—Stephen Townsend, Boston's distinguished baritone soloist and teacher, will sail for Europe July 3 and will spend the Summer in a tour of Northern Italy and Switzerland. He will visit Berlin and Paris, returning to America in time to open his studio October 1.

In addition to the remarkable pupils' recital given by fifty of Mr. Townsend's students in Steinert Hall recently, when a number of cantatas were produced, several recitals of songs have been given during the past two or three weeks at Mr. Townsend's music room by some of his pupils. Of these recitals mention should be made of the one in which Lillian Beatey, soprano; Mrs. Edwin F. Macy, contralto; John Daniels, tenor, and Augustus Beatey, baritone, gave an excellent performance of

Lehmann's "The Daisy Chain," and also three groups of songs.

Another concert was given by Marion Henderson, soprano; Mrs. Olive Whitely-Hilton, contralto; Charles Manderville, tenor, and Edward Bixby, the program including Lehmann's "In a Persian Garden" and songs by Tchaikowsky, Chadwick and Bemberg.

Recitals were given by George Dane, Timothy J. Mahoney and Mrs. Olive Whitely-Hilton the latter part of May, each giving a complete program of songs.

D. L. L.

EDWARD STRONG'S TOUR

Tenor Returns from a Long Series of Concert Engagements

Edward Strong, the eminent tenor, has just returned from a five weeks' tour with the Pittsburg Festival Orchestra, having appeared in thirty-three concerts in sixteen different cities in Maryland, Virginia, North and South Carolina, in a series of musical festivals. Accompanying the orchestra was a quartet of vocalists, including Florence Hinkle, Adah Campbell Hussey, Frederic Martin and Mr. Strong. They gave a series of nine concerts in Richmond, Va., with the assistance of the Wednesday Club of that city, under the direction of Tali Esen Morgan, of New York. Gounod's "Gallia" was performed, with Mme. Jomelli as the soprano soloist, and Cowen's "Rose Maiden" took up one evening of the festival.

In Norfolk, Va., the quartet appeared in "The Persian Garden," with full orchestral accompaniment, said to be the first performance of the "Garden" in this country with orchestra. While in the South Mr. Strong was deeply impressed with the increasing influence and circulation of MUSICAL AMERICA.

Fewer Concerts in Boston Parks

BOSTON, June 10.—As a result of the new wage scale of the Musicians' Protective Union, the Metropolitan Park Commission

has decided to have fewer band concerts this Summer in the Metropolitan Park reservations.

In former years these concerts have been given twice a day at Revere and Nantasket. This year there will be concerts at Revere on Tuesday and Thursday afternoons and on Saturday and Sunday afternoons and evenings.

The total amount to be paid for the concerts this year is the same, except that this Summer there will be only thirteen concerts, whereas for the same amount of money there were twenty-eight.

MISS WOOD'S WESTERN PLANS

Boston Contralto Will Spend the Summer in California

BOSTON, June 8.—Anna Miller Wood, contralto soloist and teacher, will close her studio soon and will leave for San Francisco about June 22. She will spend the Summer in the West and be in the country for July and a part of August, and will then return to San Francisco to teach. Certain professional pupils in San Francisco await for Miss Wood each year, and always do some work with her while she is in San Francisco and other Californian cities. Arrangements are being made for Miss Wood to sing in a concert in Los Angeles early in the Fall. She expects to return to Boston about the middle of October to continue her teaching and her church work as soloist at the First Unitarian Church.

Frederick Tubbs, Miss Wood's new manager, is in the Middle West arranging for appearances there next Winter. Miss Wood is closing one of her most successful seasons in Boston.

D. L. L.

MME. OGDEN CRANE'S PUPILS

Ten of Them Give Closing Concert of a Successful Season

The closing concert of the pupils of Mme. Ogden Crane took place at the Waldorf-Astoria Hotel last Saturday evening, and marked the close of a successful season for this well-known teacher.

In spite of the uncertain weather, a large audience filled the room and took keen interest in the program, which included excerpts from Griswold, Miltenberg, Rubinstein, Schumann, Tosti, Gounod, Lehmann, Schrie, Foote, Ardi, Massenot, Savino, Beach, Nathan, Rossini, Ware, Henschel, Baratta, Chadwick, Pattison and Verdi.

Those taking part were: Emma Rogers, Irma Diestel, Wilda Bennett, Loretta Donihee, Domenico Savino, Emma Ebert, Frank Malone, Edna Stoecker, Mary Aumock, Beula Reed Rushton, Mme. Crane and the Ogden Crane Choral Society.

Johnston Booking Clara Clemens

R. E. Johnston has secured Clara Clemens, Mark Twain's gifted daughter, for one of his next season's artists. Miss Clemens has a naturally beautiful contralto voice, which has been carefully trained for concert work under the best foreign and American teachers. During the season just past she made a very successful concert tour with Marie Nichols, the violinist. What her audiences seemed most to admire in her work was the pure contralto quality of her voice, her sympathetic interpretation and the daintiness of her personality and stage presence.

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